

BANDWAGON

JULY-AUG.

1968

NORRIS BROS.
BIG TRAINED ANIMAL SHOW

ABSOLUTELY WATERPROOF TENTS.

Norris Bros. & Rowe
OWNERS.

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C. I. NORRIS, TROCK
H. S. ROWE, GENE, MOKE



DONALDSON, LITH. CO., NEW YORK, N.Y.

NORRIS BROS. NEW \$20,000 TABLEAUX CONCENTRIC RISING CIRCLES OF STATUESQUE ANIMALS, IN WHICH APPEARS SOME OF THEIR PERFORMING PETS WHOSE BEAUTY & INTELLIGENCE HAVE DESERVEDLY ATTRACTED THE ADMIRATION OF MILLIONS.



**ADMISSION
FOR ADULTS
25 CTS**

Positively the Greatest Congress of Educated Animals in the World

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FOR CHILDREN
15 CTS**



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July-August 1968

Fred D. Pfening, Jr., Editor

Joseph T. Bradbury, Fred D. Pfening, III Associate Editors

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THIS MONTH'S COVER

The illustration on our cover is from a courier issued by the Norris Bros. Big Trained Animal Show. The Norris Bros. Dog and Pony Show toured from 1897 to 1899, and this courier was probably used during the 1899 season, as H. S. Rowe is listed as manager. In 1900 the title became Norris & Rowe.

The illustration on the back of the four page courier shows a pony wagon parade, along the lines of early Gentry parades. The original courier is in blue ink on white paper printed by The Donaldson Lithograph Co., Newport, Kentucky. The original is from the Harold Dunn Collection.

JONESEY'S 'SNAPSHOTS'

Circus, Carnival, Fair, Zoo, Railroad, Park, Marine, Scenic Photos, Shrine, Legion and Other Parades. Mail \$1.00 For Samples, List and Refund Token.

W. H. B. JONES
109 North 24th Ave.
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DIRECTORY MAILED

The 1968 membership roster of the Circus Historical Society was mailed in early June.

A few of them have been returned without forwarding addresses. A few in the Chicago area came back when the labels came unglued.

If you did not receive your copy please drop a letter to the Bandwagon Editor and a copy will be sent to you.

McKennon Appointed Curator

Joseph W. McKennon, CHS member of Fletcher, N.C. and Sarasota, Florida has been appointed acting curator of the Ringling Museum of the Circus, in Sarasota. He will remain in the position until a suitable person is secured and trained to handle the job on a permanent basis. McKennon has worked as a volunteer at the museum for a number of years in restoring wagons.

NEW MEMBERS

- No. 1707 John Herriott
1405 Suttle
Baraboo, Wisc. 53913
- No. 1708 Howard L. Quick
105 N. 28th St.
Battle Creek, Mich. 49015
- No. 1709 Paul W. Barbour
2615 Buena Vista Ave.
Stockton, Calif. 95204
- No. 1710 Glenn F. Harrison
1225 N. Myers St.
Burbank, Calif. 91506
- No. 1711 Stephen Sullivan
148 County St.
Attleboro, Mass. 02703
- No. 1712 Clyde S. Reynolds
69 Malden St.
West Boylston, Mass. 01483
- No. 1713 Carroll Howard Cruse
RD #1, Box 174
Kingsville, Md. 21087
- No. 1714 W. T. Hill
4544 Manchester Rd.
Jacksonville, Fla. 32210

FREDDIE DAW'S 15-PAGE ALL-CIRCUS CATALOG

Freddie Daw's All-Circus Catalog, 3-hole punched for adding new pages when printed. Subscribers will receive 3-Ring Letters when published and all new pages FREE OF CHARGE. Send only \$3.00 to the address below for your subscription. Great for 1/4 scale model builders.

Circus Hobby Hall
245 Catalonia Ave. Coral Gables, 34, Fla.

DID YOU KNOW ADELE VON OHL PARKER?

BIOGRAPHER DESIRES WORD from any who knew Adele Von Ohl Parker, owner of Parker's Ranch, North Olmsted, Ohio. In 1901 at 16, she made dramatic debut in "Sculptor's Daughter" in Plainfield, New Jersey. Rode with Pawnee Bill Show 1903-1906. Reputed to be first woman to ride publicly astride a horse in 1904. At Durland Academy, New York in 1908, ejected from ring for same reason. In N.Y. Hippodrome in 1905, also reported as first woman to high-dive a horse into 20-foot tank of water. With husband, Jimmie Parker, toured with Buffalo Bill Wild West 1907-1909. Parkers toured with own act, "Cheyenne Days" throughout U.S. and Europe 1910-1918. Coached first western film heroes and appeared in silent movies in 1919. Couple ranched in California and Montana 1919-1926, herding wild horses. Adele appeared with Ringling Bros. Circus in 1928. Came to Cleveland in 1929 to find heralded Hippodrome appearance cancelled by Depression, et stayed to help build Cleveland Equestrium, set up "Von Ohl school of horsemanship," form beginnings of famed Parker's Ranch. Died 1966. Those who recall her in any capacity please contact Robert Hull, 606 Crestview Drive, Bay Village, Ohio 44140.

The 1884 Tour Of THE HOWE-PULLMAN CIRCUS

By Art "Doc" Miller

After the unexpected closing of the French river barge show, in St. Louis, most of the troupe decided to winter there. Everyone hoped to join out with either the big W. W. Cole show or the Main & Hilliard outfit, both wintering in St. Louis. Sam Dock and Joe Parsons both found employment in a wagon factory and spent a profitable winter.

Sundays always found the area troupers at either the Main or the W. W. Cole quarters. The Main show, while fairly new had made remarkable growth after a profitable trek down Texas way. At quarters were one hundred and fifteen head of horses, two camels, one elephant and ten cages of strange animals. W. W. Cole had just picked up a circus in distress and promptly resold the excess to Main & Hilliard.

The Howe-Pullman shows was badly in need of canvas so promptly moved to St. Louis where they also could pick up necessary equipment from Cole. This was especially good news to the troupers wintering there as the competition for acts promised to slightly increase salaries.

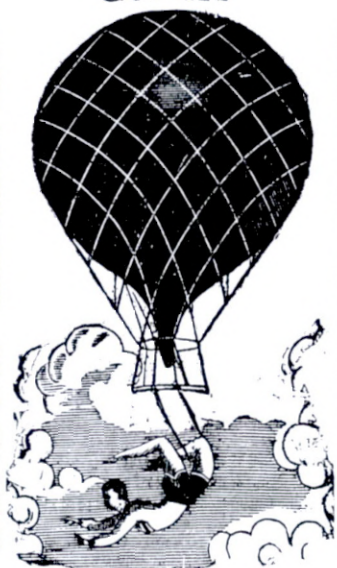
French and Monroe, lacking sufficient funds to re-open their own show, signed with the Howe outfit to operate the privileges. They looked up former employees and advised them to also join the Howe show. While a railroad show, it was an early version of the gilly type and lacked a sleeper, so the advance agent was obliged to contract for sleeping quarters in each town. The management never advised securing quarters in first class hotels, but neither did they expect the agent to hunt up the very worst sort of accommodations. Evidently the agent was crafty for he often secured excellent rooms for the brass and slough quarters for everyone else. At such times the troupers cursed the show, the agent, the inn keeper while they ran a lighted candle along the mattress seams and were careful to plug their ears with cotton to prevent insects from crawling deep inside where they might lay eggs. This was the horror of all early travelers as the warmth of the human body would soon hatch the eggs and as the vermin grew it would cause extreme pain and cause uncontrolled infection. In fear of going insane from such a happening, most experi-

One Day Only — Afternoon
and Evening.

Pullman & Hamilton's

GREAT

LONDON SENSATION NOT



AND FIELD MUSEUM.

Will exhibit on the Fair Ground,
at Guelph,

On Saturday, the 14th July,

A Colossal Two-act Combination of Melodramatic Miracles, Theatrical Transformations, Ethereal Groupings, Aerial Evolutions, Unearthly Effects, Myth, Mystery and Illustrious Living Prodiges. The unsolved enigma and Supernatural Puzzle of Europe now exhibited for the first time in America. Who can explain the mystery.

Admission 35 cents; Children under 10 years 25 cents, admitting to every wonder-teeming department of the most marvellous exhibition on earth.

At the same time and place, Mons. Gascom's Thrilling Trapeze Grand Balloon Ascension, worth going 50 miles to see. The balloon used in this Great gratuitous spectacle, is one of the largest ever constructed, being 90 feet high and 50 feet in diameter. For further particulars, see posters, descriptives and programmes. d7.10.12

In searching for illustrations for this article we are only able to find newspaper ads for the Pullman Show. This one for the 1877 season is typical of those used by the show during the 1874 to 1884 period.

enced troupers carried a vial of oil, which when needed, was warmed and poured into their ears.

The show carried some top notch acts, including Maxine Shield's Slide for Life, and opened at Edwardsville, Ill. Like many spots in the State, this town was extremely hostile to

shows. Policemen bursting with importance escorted everyone to the hotel and later to the lot. All were threatened with arrest if they ventured onto the village streets.

With business not up to expectations, the show jumped into Iowa and there found opposition keen. In many towns the outfit was second in, due to countless wagon shows. Enroute through Des Moines, the show passed Sells Bros. setting up alongside the tracks, a very impressive sight. Marshalltown was a real prairie town and in the heart of the Indian land. Several days before the circus date, Indian tribes began arriving, and by show day the prairie was a spectacular sight with several hundred Indians calmly camped. The area was thick with wigwams, snarling breed dogs and countless Indian ponies. Uptown hunters, traders and trappers filled the saloons to overflowing.

At the performance the Indians sat poker faced and no matter how thrilling an act, they never batted an eyelash, and clown numbers never drew a murmur. But when the horse acts came on, they sat up and gave strict attention. Sensational turns brought forth a grunt, and anything in the line of riding which they understood brought forth two grunts. Riders unfortunate enough to take a tumble amused them greatly.

Although the Howe show could not parade, it did send the band up town to present a noon day concert, and this often had unexpected problems. Being highly advertised, the appearance of the band could mean the difference between success and failure, and so it was a catastrophe one morning to find the second drummer missing. Rushing around in desperation, the leader spied young Sam Dock and promptly 'collared' him as pinch hit material. Sam's knowledge of music was nil, drums especially, but the leader assured him that it would be easy . . . when the first drummer pounded, Sam was to do likewise. With an awful feeling of despair, he borrowed a pair of heavy clod hopper shoes to struggle through the quagmire of mud and in the haste neglected to tie the shoe laces. Fellow bandmen, eager to get the concert over with, stuck a much too large pom-pom hat on his head and rushed him into an ankle length band coat,

which had been made for a person twice his size. Strapping the huge bass drum around his neck they proceeded towards the town's business section. Scared and hardly able to keep up with the fast walking musicians, the second drummer was having troubles. His hat persisted in slipping down over his eyes and the shoes were becoming a problem in the deep sticky mud.

Nearing the post office the band struck up a lively tune, but poor Sam could hardly pull his feet out of the mud and with the hat over one eye, could barely see the other drummer. Suddenly he tripped over the untied shoe lace and fell head first over the large drum. As he dived into the mire his mud encased shoes went up and over, landing with a thud against the number one drummer. Things were in a bit of confusion as they helped Sam to his feet, readjusted his dripping muddy headgear and wiped the worst of the damage from the furious first drummer. The band, looking very dejected, slowly resumed their walk with all instruments giving forth somewhat sour notes. On returning to the lot, Sam was relieved of all further band duties.

Independence, Iowa, happened to be the former quarters of the P. A. Older Circus and several of the troupers visited the old buildings. A well built ring barn held many odds and ends, while the large animal barn contained a number of camel and elephant trappings. Both buildings were equipped with large cannon stoves.

Most of the prairie regions boasted of sod houses, called 'soddies' by the natives. It was rough territory with gun play all too frequent. The advance had booked Ackley for July 4th, in this case a double event. In addition to being the usual holiday, it was also the last day the State allowed liquor to be sold. All this and the advertised show, drew in the population for a good hundred miles around. Saloon keepers had assembled staggering stocks of bottled goods, and proceeded to supply the endless horde of frontiersmen. Suave gamblers sat steadily at their tables, the clock around, and pretty waiter girls vied for each plainsman's poke.

Dozens of hastily erected dance platforms were thrown up in the streets and all groaned under the weight of many stamping feet. As the endless flow of pleasure-mad natives trekked from the saloons to the platforms, they had to walk around the Howe-Pullman privilege. French and others worked fast and furiously . . . all sported knives and pistols but the natives seemed to enjoy the 'games' and tossed good money after bad. Most popular was

the 'innocent strap,' just a three foot section of soft leather rein. By swift motions, the operator would make loops during which the ends were slyly tucked right where they didn't appear to be. Rarely could a mark guess and point to an actual 'end' loop. It took a large fist to properly hold the loops, but French was an expert and not needing a tripod, constantly moved around the plank side walks and dance platforms to big returns.

In spite of all this opposition, the show played to ring bank houses. Back in those days women didn't have ankles, let alone legs. Seldom did the male gentry get a glimpse of an ankle unless some careless lady happened to lift her skirts too high when climbing into a buggy. Naturally the ladies who attended the circus were most careful to sit on the planks so that just their shoe tips were visible. But on occasion, the combination of a hard plank, the cramped seating arrangement, plus some unusual act, was enough to make them forget their modesty and here and there skirts mischievously hiked themselves upward. One such sweet thing seated upon the top row of seats became so engrossed in an aerial act, that she unconsciously exposed her leg to her knee. This was something to see, and talk about, so the ring master called out "Jim Jim, Stack the Gam," for the show boys to take a gander at the exposed calve.



THE BIG SHOW OF 1-8-8-1

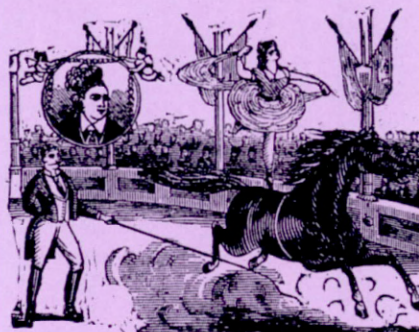
The FASHIONABLE Show.
The SHOW of Great NOVELTIES

Coming in its perfection. The Grandest

SHOW

On Earth. Leaving Nothing More to be
Seen Under the

SUN!



SHELBY, PULMAN & HAMILTON'S

—GRAND UNITED—

Mastodon Shows,

—WILL EXHIBIT IN—

Jeffersonville,

Saturday, August 20, 1881.

Afternoon and Evening, under its 120,000
yards of Water Proof Canvas in the
full sun-eclipsing beams of the
wonderful incandescent

ELECTRIC LIGHT

In a gorgeously appointed Pavilion of
perfectly Water-proof Canvas, with
a seating capacity of 6,000
A perfect Palace of

BEAUTY

Jumping back eastward, the outfit was soon back in Illinois and played Galena, but business conditions were not good and the show was soon in debt. French with an eye to the future was quick to loan funds to keep it going. By early September, French and Monroe had kicked in enough money, that they felt entitled to take over. For a reasonable additional sum, the Howe owner was happy to pass over ownership and it was immediately retitled Frenche's Oriental Circus, and Egyptian Menagerie. No cooch was carried, but the outfit swarmed with Lucky Boys who worked wide open. The route was extended southward and again wintered along 'Big Muddy.' After the late fall season of so much 'heat,' the troupe scattered to the four winds, preferring other outfits with less grift.

This true adventure is from an old route book of the late Sam Dock, with parts retold to the writer many years ago.

GOLLMAR BROS. CIRCUS

SEASON OF 1924-1925

By Joseph T. Bradbury

PART II

Monahan decided to go ahead and let Mugivan frame a 10 car show for him as discussed in their correspondence. He sent D. C. Hawn by Peru who worked out all of the details with Mugivan. It was decided that the show would be put together with surplus property at the Peru and West Baden quarters and that when it was completed the 5 car show would be routed into Peru where the changeover would be made. It was planned that the show come in on a weekend, play a stand in Peru, and leave immediately with no delay enroute. Mugivan gave Sam B. Dill the job of putting together the 10 car show. It took about a month of frantic work to get the job done, however as was planned, the 5 car show came into Peru on Sunday, Sept. 13. The switch was made without delay, two performances were given in Peru, and the show moved out to play its regular scheduled Monday stand. Billy Dick said it was just like stepping off of one show and onto another.

There was only one basic change from Monahan's original plans. It was decided that no advance car be used

and that all 10 cars would be carried back with the show. The advance continued to operate as a box brigade but would be augmented by a motor truck travelling overland. Documents indicate other automobiles were rented in various cities by the advance to aid in their job of billing. Actually the advance continued to operate about the same as it had with the smaller show.

Mugivan provided a little over Forty Thousand Dollars worth of equipment, the bulk of which is itemized in Exhibit No. 3. Wardrobe sold to the show is shown in Exhibit No. 4, and additional property picked up from Peru is shown on Exhibit No. 5. These remarkable documents from the Ringling Circus Museum give almost a complete picture of the new ten car show. On the original documents each item has been given a value and

also is marked what account it should be charged to. Much of this has been written in pencil and is of minor consequence and not reproduced here, however all major items have been properly noted as to amount and show account. The final settlement of property is shown on Exhibit No. 6.

Bulk of the property came from that stored at Peru, however the 7 railroad cars plus a few wagons and other miscellaneous property came from West Baden and was shipped to Peru to be repaired, painted, and assembled with the rest of it.

When the 10 car show was ready to roll it consisted of 2 stock cars, 5 flats, and 3 sleepers. Monahan used two of his tunnel cars for stocks, leaving the third in Peru. He also continued to use his Sleeper No. 22 leaving his other sleeper also in Peru. There is no account of what color scheme the flats and sleepers furnished by Mugivan were painted nor how they were lettered. However, by examination of the list of paint on the inventory it would seem the Pullman green was used for the two sleepers and probably the yellow went on the flat cars. Likewise there is no account of what color scheme was

Photo No. 8 — Loaded flat cars of the T. A. Wolfe's Superior Shows (Carnival), season of 1922. In background is the huge Ringling-Barnum 6 pole big top on lot at an unidentified stand. Five Wolfe flat cars such as these were later used by the Gollmar Bros. 10 car show in the fall of 1925. Roger Boyd Collection.



used for the various baggage wagons, cages, and tableau wagons. In those days Mugivan had different color schemes for baggage wagons for all of his three shows — red for Hagenbeck-Wallace; white for Sells-Floto, and yellow (sometimes called cream) for John Robinson. In all probability it would seem red went on the baggage wagons going to Monahan with the tabs and cages using considerable white, chrome yellow (cheaper than gold leaf), cream, and orange. This of course is all in speculation trying to determine where the considerable amount of paint went and how it was used.

It will be noted on the inventory that the 5 flat cars and 2 sleepers are charged to the John Robinson Circus, Wolfe account. This is an interesting story. The cars were from the T. A. Wolfe Superior Shows (carnival). This was a major railroad carnival that was on the road through the 1924 season. Following the 1924 season it had gone into winter quarters at the old Camp Gordon site in Chamblee, Georgia, near Atlanta. Plans were made to open the show as usual in the Spring of 1925 but financial difficulties of the show forced Mugivan to foreclose on a mortgage he had on the property. I don't know what disposition Mugivan made of the carnival type equipment (rides, shows etc.) but 10 cars of property were used to frame a circus designed to play week long engagements under fraternal auspices in ballparks or auditoriums. The show opened in Atlanta in April for a weeks stand and was called the Klan Circus. Then it played a tour of several weeks as the Elks Circus, the show bearing name of whatever fraternal group was sponsoring it. It continued until late May and then closed with the property being shipped to the West Baden quarters. It was from this former Wolfe equipment that came the 5 flats and 2 sleepers sold to Monahan. The flat cars were of the type shown in Photo No. 8. Also the arena wagon was from the Wolfe shows. Bill Woodcock said he recalled seeing this wagon, a huge box type vehicle, stored at Peru in later years.

The newly enlarged show now had the equipment to put on a fine street parade and undoubtedly it did, however, unfortunately we have not turned up a single photo taken of the show. Although photographic proof as to what parade wagons the show now had is missing we do have the testimony of the late Col. Bill Woodcock who in later years at Peru saw some of the wagons parked together car show according to officials at the quarters. A titled Heritage Bros. ticket wagon in the group convinced Woodcock this was correct. The fol-

BENEFIT
American Legion
GOLLMAR BROS.
CIRCUS
 3 RINGS-HUGE STEEL ARENA
 ELEVATED STAGES-HIPPODROME
 TRAINED WILD ANIMALS
 250 NEW ACTS
 500 HORSES-700 PEOPLE
BIG BABY ZOO
 2 PERFORMANCES DAILY
 DOORS OPEN 1 AND 7 P.M.
 SHOWS START 2 AND 8 P.M.
Thursday and Friday
 Government and New Streets

Newspaper ad for Gollmar Bros. opening stand at Mobile, Ala. March 26-27, 1925 under auspices of the American Legion. Pfening Collection.

lowing description of the parade wagons was furnished mainly by Woodcock some years ago.

There was an air calliope and at least two other tableau type wagons available for parade purposes as well as the ticket wagon. The air calliope, (see Photo No. 10,) was one of the famous Gentry Bros. twin calliopes which was built by Sullivan and Eagle of Peru for Gentry Bros. in early 1900's. It later was acquired by Mugivan and Bowers and after a few years service as a steamer was converted to an air calliope. (See my article in the Nov.-Dec. 1960 Bandwagon for the complete history of this wagon). The No. 19 tableau on the inventory was also formerly an air calliope, having originated on Sells-Floto about 1915

and after a few years on that show was on Howes Great London Show in 1921, Gollmar Bros. in 1922, and John Robinson in 1923-24. It was remodeled after the 1922 season and took on it's final appearance as shown in Photo No. 10. While on the Monahan show it was used as a tableau-bandwagon for parade purposes. The largest and best parade wagon Monahan got was the old Pawnee Bill wagon commonly called the India or Jardiner tableau. It was built for Pawnee Bill about 1900 and used on that show thru the 1907 season. From 1909-14 it was on the Mighty Haag Railroad Shows and in 1915 was sold to C. A. Worthem for use on one of his carnivals. In 1916 it was on Wheeler Bros. and sometime thereafter was sold to Mugivan and Bowers. In 1921-22 it was on John Robinson. Although it is not listed on the inventory as a tableau wagon it is possibly the No. 36 sideshow wagon or one of the plank wagons. See photo No. 9. Good photos of the No. 19 tableau while it was an air calliope can be seen in the Sept.-Oct. 1964 and Nov.-Dec. 1965 Bandwagons. The ticket wagon was a drop frame type similar to several Mugivan used in the late teens and early 20's. It would make a nice parade tableau or bandwagon. A photo of this one will appear in the Heritage article.

Possibly some of the other wagons listed on the inventory as baggage wagons were used in the parade. The police patrol vehicle of course was used in parade and probably also the wagon listed as "Hog and Goat." In a separate document not printed here this wagon is also referred to as No. 34 tableau. Col. Woodcock when questioned about this wagon said that actually he didn't know a thing about it but would assume it was a typical pen type wagon similar to a dog wagon and was used for trained domestic animals. Several shows including Sparks had them. Maybe it was an altogether different wagon from this, but in any event we can assume it was used in the parade. The "Rube" wagon on the list is another that would go into the parade.

Monahan got 5 nice cage wagons, standard size, some with carved skyboards, rest with finely painted and decorated skyboards. Actually a sixth cage containing bears was to be carried but it was later taken off the property inventory. Billy Dick recalls that it was found at the last minute there would not be enough room on the train for it and it was left in Peru. The Sells-Floto Cage No. 29 had bird carvings on the skyboard and this one is currently owned by the Circus World Museum in Baraboo. See Photo No. 11. (Photos

of the other cages will appear in the Heritage article).

One of the cages also served as a snake den in the parade as Billy Dick, snake charmer and dancer in the sideshow, recalls riding in one of the cages with the big snake during parades.

Note on the inventory a feed bill for 22 horses. Since Mugivan had indicated he would not be able to supply any baggage stock evidently Monahan acquired some from other sources and had them boarded at Peru until the changeover was made. If these 22 horses were all baggage stock, then these plus the 10 others Monahan already had would give the show a total of 32 head which should have been adequate for a ten car show, however according to Monahan's letter of October 26 he said he didn't have sufficient stock and that plus an inexperienced boss hostler, green stock, some outlaw drivers etc. added to his woes.

The Service truck on the property list was probably the one used to augment the advance and did not travel back with the show. Had it done so it would have greatly aided moving the show on and off the lot.

Also noted on the inventory is fact Monahan got an almost "new" (used of course) spread of canvas including an 80 ft. round with three 40's big top, a Driver top, size not given on the list but later said to have been a 60 ft. round with one 40, and a 20 x 24 cookhouse tent. Evidently Monahan kept his regular sideshow and pit shows intact. These were strong features of the smaller show. An interesting group of items appear under "Kramers Department," which of course is additional gambling equipment for the stores.

Monahan got some fine working cat animals including 9 lions, 2 leopards, 2 pumas, and 6 tigers. Capt. Dutch Richardo who was already on the show worked several acts of them, and Dolly Castle, a noted woman trainer, joined while the show was playing Indianapolis shortly after the enlargement and began working a group. These acts greatly added to the quality of the performance. Ray Thompson also was a major addition to the performance furnishing a number of horses (noted feed bill for same on the inventory) and riding acts. Thompson was a major item of expense as noted in Monahan's letter of Oct. 8.

Despite Monahan's good intentions to hold down the nut it did rise considerably, much of it going for the improved performance and increased number of personnel.

All of the equipment on the tunnel car show that was to be carried on the larger show was loaded into the

new wagons along with the additional property. Actually the new layout on the lot wasn't very different from the former but as Monahan wanted it to be, the lot was flashed up considerably with the nice ticket wagon, calliope, tableau wagons and standard size baggage wagons. Some of the tunnel car wagons were taken and loaded on the flats and rest were left at Peru. (One of these small wagons is shown loaded on a Heritage Bros. flat car along with the larger wagons. This photo will be run in the Heritage article).



Capt. Dutch Ricardo worked a single fighting lion on the tunnel car Gollmar show and several mixed groups of wild animals with the flat car show. Burt Wilson Collection.

The Billboard gave no detailed account of the performance but did list the new sideshow lineup under direction of Jake Friedman which was as follows: Prof. Reed's band and minstrels of 12 people; J. S. Robertson, asst. manager and inside lecturer, also does Punch, magic, and ventriloquism; Mlle. Dick fortune teller, Jolly Susie, fat girl; Walidmir Rubiel, (Russian sword swallower and gun spinner; W. E. Smith, fire eater, Akula and Hulck, Hawaiian musicians; Babe Hill, Billy Dick, and Ethel Delmar, Hawaiian dancers. A new banner front of 12 banners was added at Gallatin, Tenn.

As per Exhibit 6 Monahan gave a note for \$4,452.51 and signed a lease arrangement for the remaining \$42,642.20 property. Mugivan instructed Monahan how to handle the financial

arrangements in the following letter.

Peru, Indiana
Sept. 16, 1925

Mr. Chester Monahan
Gollmar Brothers Circus
Paris, Ill.

Dear Chester,

Enclose the lease, option and complete statement of all property you got here at Peru for your show. Also enclose some bills found around the office, some of which may be of value to you.

You should have these items leased of us entered in your day book, showing the cost price, that you may know same when you finally purchase same and set up your

own book account of the value of your properties. You should send us \$1000.00 as the lease for one month from September 14th as soon as you can, and anything else you can spare, send to apply on the old notes. Keep the lease paid in advance as provided and your surplus money put against the old account.

There have been several bills presented today, one from the Murphy Furniture Company and one from the C and O Ry. which we have paid and hold here against you. The light bill is also against you and as soon as we get some money from you will take these all up and forward you the receipt for them.

Wish you would kindly have Bradley send daily statement each day of the expenses and income, same as the other shows. I think he took some forms from here, but in case he did not, enclose one for your information.

Also see that route reaches the office here plenty of time ahead as we have many inquiries for it. If you have a printed route made, send one on each time.

Trust that business is good and with best wishes to all, I am,

Jerry Mugivan



Mugivan instructed Sam B. Dill how to handle the bookkeeping of the Monahan-Gollmar transaction in this letter.

John Robinson's Circus
General Office
Winter Quarters
Peru, Ind.
Sept. 19, 1925

Mr. Sam B. Dill
John Robinson Circus
Dear Sam:

Enclose final makeup of property sold by John Robinson Circus to Gollmar Brothers Circus and you will notice there are many additions of stuff that was left out. Some of the items left out, were horse and pony plumes, all the side show equipment, some of the train stuff, arena net, and several dozen other articles. If you think of anything else, kindly advise, and will bill Monahan for them.

The total now stands \$11,926.00 to be credited to the Wolfe account and \$15,885.58 to be credited to your own account. Hagenbeck-Wallace total is \$9670.20 and Sells-Floto total \$9351.60. You will have to give these shows credit for these amounts and the total that Monahan will owe you is \$46,833.38 made up as follows: Note, \$4452.51, and lease \$42,380.87. You will note that some of the items have been reduced and that all of the items we have paid here such as the expenses, electric light bill, Murphy Furniture Company, C & O. Ry etc., are now included in the total, and all that Monahan owes you is the note and lease as above set out.

Very truly yours,
Jerry Mugivan

Very little appeared in the Billboard concerning the enlarged show. The Sept. 5, 1925 Billboard did break the news that "Chester Monahan is enlarging Gollmar Bros. Circus to 10 cars."

As the show left Peru it was again being routed by Henry W. Link as D. C. Hawn was back on the show assisting Monahan. The original plans for the route as outlined by Monahan in his letter of July 26 were changed

Photo No. 10 — Two parade wagons that were used by the Gollmar Bros. 10 car circus in the fall of 1925 are shown here at Peru Quarters in 1932. Wagon at left was the John Robinson air calliope in 1923-24 but was used as a tableau by Gollmar. Wagon on the right is one of the Gentry twins and was used by Gollmar as an air calliope. Photo by Chalmer Condon.

somewhat. It was routed over into Illinois and then down in the southern part of the state and from there over into Western Kentucky. However rather than proceeding to reach Virginia and North Carolina by October 1st as originally planned the show continued southward into Tennessee and after several stands would go into Mississippi and then Alabama.

A portion of the new route printed in the Billboard was as follows:

Sept. 30 — Central City, Ky.
Oct. 1 — Madisonville, Ky.
2 — Hopkinsville, Ky.
3 — Springfield, Tenn.

Later on these stands were listed:

Oct. 8 — Murray, Ky.
9 — McKenzie, Tenn.
10 — Martin, Tenn.
12 — Hickman, Ky.

The new show seem jinxed from the beginning as heavy rains hurt the opening stand at Peru and from then on during the month the show lasted rain was almost a daily visitor. The show soon found itself in real trouble. Monahan wrote of his many woes in this letter to Mugivan.

Mr. Jerry Mugivan
Peru, Ind.
Dear Sir:

A line to advise how I am getting along. Well, Mr. Mugivan, it has rained ever since we left Peru outside of 3 days. At Waverly, Tenn. yesterday the show did not get 3 hundred dollars. It is raining

Murray, Ky.
Oct. 8, 1925

hard here at Mcray this a.m. and looks like it has set in for the day. Now in regard to the daily statement of the show. Mr. Mugivan, Bradley can't handle it, just keeps stalling as he can't get it straight but I have got everything on the day book that has been taken in and what has been spent. Now the show goes over good, also parade, and I am quite sure just as quick as this weather dries up business will be O.K. It has rained here at Murray since Oct. 1, roads and creeks all running over. Show is moving good. Parade out each day on time but wet weather kills it and this old Hopkinsville, Henderson, and the way and route Link picked out through Western Kentucky very bad. Mines have not worked all summer and have been working but 3 to 5 weeks, 2 to 4 days. Miners have no money, all on the out with the merchants leaving here. We go to McKenzie, Tenn. and Martin, Saturday. Will reach Chatham County next week, probably we will find it in better shape. I let Link go and put Hawn up in front as the agent. I am quite sure he will prove all O.K. Crops are good in Mississippi, Ala., Georgia, also La. It looks like we will get some money down that way. Now Mississippi towns pop. 100 to 3000 is going to cost \$150.00 a day state and county and that makes it high but Ala., Georgia, and Tenn. have bad state and county also. Now we are paying \$21.50 in Tenn. a day. That is the cheapest license Tenn. has for tent shows and it reads for each performance but have been getting away for both performances \$21.50 a day. Kentucky state and county \$12.00 per day.

My nut of the show is quite heavy. Salaries including all departments back with show cost \$298.00 per day. That is too much money and the only way I could cut it down would be to cut Ray Thompson and if cut his salary he won't work any cheaper he said than \$200.00 per week.

Well, the bank roll has got down pretty low. This morning I have on hand a gross total of everything — \$212.00. (Two Hundred and Twelve Dollars) outside of the joint bank rolls, Creamer \$140.00, Etheridge \$140.00. It looks bad for the show as I have no bank roll to tide it over through this rough weather and it don't look like the show will get anything here. It is 11 A.M. now and raining hard and no one on the streets at all. So one more day like today it will clean up the bank roll. Send Adkins over if you can spare him.

Yours truly,
C. J. Monahan

Jess Adkins was the assistant manager of Hagenbeck-Wallace and just as soon as Mugivan got the word he instructed Adkins to join the Gollmar show and see what could be worked out to save the show which obviously was on the verge of folding.

Monahan dispatched a wire to Mugivan in Jacksonville as follows.

Western Union
Hickman, Ky.
Oct. 12, 1925

Jerry Mugivan
Seminole Hotel
Jacksonville, Fla.

Have three more stands before reaching main line of Illinois Central and want

to make them if possible, Tiptonville, Ripley, Covington. Wire what you think. Raining hard today.

C. J. Monahan

Adkins arrived on the show at Tiptonville, Tenn. Monahan of course had been in default on his payments and obviously due to bad business had not even paid his first \$1,000.00 payment on the lease much less anything on the new or old notes. The fate of the show was now in Mugivan's hands. He could close it or have Adkins advance the money to keep in going in hopes of better business in Mississippi. The following telegram would indicate that Monahan's wife thought she could raise some money to keep the show going and hence Mugivan's reply to the proposition.

Western Union
Night Letter
Oct. 13, 1925

J. H. Adkins
Gollmar Bros. Shows
Tiptonville, Tenn.

Would be okay if Mrs. Monahan can get the five grand but would not want him to get the show tied up and plastered and put us to a lot of expense to replevin. Best to ship it into Peru, clean up the debts, and put it out next spring. If you stay out get forty by sixty khaki Driver tent from Driver. Stay with the show until settled. Telegraph me Seminole, Jacksonville, the route.

Jerry Mugivan

Mrs. Monahan was unable to come up with the five G's needed to save the show, so Adkins moved quickly to close the show. Monahan tried to get him to hold off until the show had a crack at some of the Mississippi towns but to no avail. Upon learning of Adkins decision Monahan dispatched the following telegram to Mugivan.

Western Union
Tiptonville, Tenn.
Oct. 13, 1925

Jerry Mugivan
Seminole Hotel
Jacksonville, Fla.

Sorry as quite sure would get good results Mississippi but decided to do as you request. Where will wire reach you Wednesday.

Chester

Mugivan penciled the following note on bottom of the telegram to send to Monahan, "I am very sorry myself and I have not had the show off my mind one hour since I left you. If I thought you had a chance would advise go on."

The show played Ripley, Tenn. the next day following Tiptonville and Adkins upon final orders of Mugivan closed the show at Covington, Tenn. Oct. 15, 1925 by repossession due to forfeiture on the indebtedness. The train was loaded for the last time and shipped to the West Baden quarters.

The Oct. 24, 1925 Billboard told the story of the show's closing in the following article.

"GOLLMAR SHOWS ABRUPT

CLOSING. FINISH COMES AT COVINGTON, TENN. ONE MONTH AFTER ENLARGEMENT. SHIPPED INTACT TO WEST BADEN, IND.

"Covington, Tenn. Oct. 17 — Gollmar Bros. Circus closed its 1925 tour abruptly here Thursday. The closing followed a month's bad business, the greater part of which time the show was battling with the weather elements. The show was shipped intact to winter quarters at West Baden, Ind.

"A month ago the show ran into Peru, Ind. on a Sunday as a 5 car circus and departed the following night after giving 2 performances there as a 10 car show. For several weeks prior to that a force of carpenters, mechanics and blacksmiths, under the direction of Sam B. Dill, mgr. of the John Robinson Circus, worked day and night in Peru preparing for the enlargement. The show opened in Peru and the initial performance was handicapped by heavy rains, which resulted in a late departure for Tipton, Ind. where only an evening performance was given the next day.

"Chester Monahan, manager of the Gollmar Bros. Circus is entitled to a great deal of credit for the manner in which he endeavored to make a winner out of the show since it was organized in May 1924 at Wabash, Ind. The show was framed as a 5 car circus and reflected an expenditure of about \$40,000. Last year's tour it is understood was a financial failure. The show wintered in Mobile, Ala. and shortly after the opening Mississippi authorities forced it to pay \$2500 in alleged back taxes. The greater part of the season was spent in Michigan and Wisconsin and business as a whole was satisfactory. However, following the enlargement the show hardly had a winning day.

"It is believed that the show will be organized during the winter and sent out again next spring. Arthur B. Hopper, general agent of the John Robinson Circus jumped from Jacksonville, Fla. to Memphis, Tenn. and arranged for the railroad movement to winter quarters. J. H. Adkins, asst. manager of the Hagenbeck-Wallace Circus arrived on the Gollmar Bros. Show several days before the close in an effort to make a winner out of it.

The show was billed through the delta of Mississippi and Western Alabama when the finish came. An experiment with the show was tried out, that of discarding an advance car and instead 10 cars were carried back with the show. The advance travelled as a box brigade, augmented by a motor truck which moved through the country."

Monahan accompanied the train to

West Baden and then shortly thereafter departed for his home in St. Louis. He sent Mugivan the following letter pondering over the fate of his show and his own personal financial distress.

St. Louis, Mo.
Oct. 26, 1925

Mr. Mugivan
Peru, Ind.

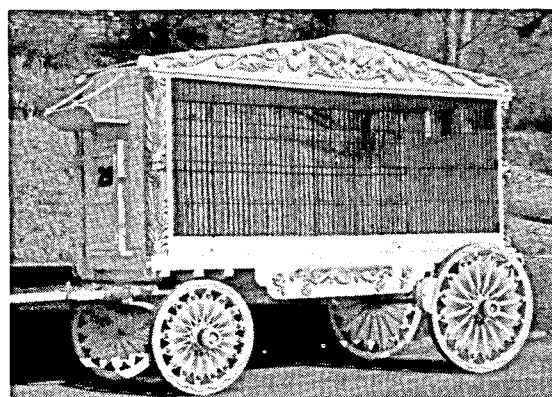
Dear Sir:

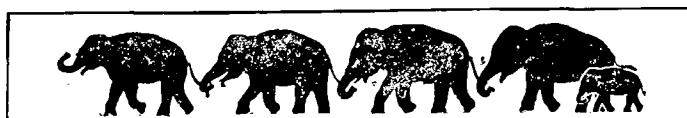
A line to advise you that I am at St. Louis. I rec'd your wire at West Baden all O.K. advising me you would be up French Lick way in a few days.

Well, Mr. Mugivan, I had no money to stay in Baden with. So I was compelled to leave and come on to St. Louis. The weather was cold and Mrs. Monahan's health is not the best as she has worked hard and her system is full of rheumatism and point of a nervous breakdown. We had no money to go to a hotel and live and it was too cold to live on the car so I went over to Louisville, Ky. and swapped a wrist watch for \$20.00 for car fare to St. Louis, Mo. and brought her home. I am very sorry the show had to close and way it did but the venture was too big for my little bankroll as the show had 27 days of rain, day in day out. The show was quite heavy to handle with the amount of stock we had to move it with and all green horses and part of them sick, with an inexperienced boss hostler and several outlaw drivers and you know yourself the show had too much nut to live in good weather with normal conditions. I don't think a 10 car show can carry a load of over \$100.00 a day, do you? Well, Mr. Mugivan, Mr. Fisher the fellow who had the front door with the show, his home is at Martinsville, Ind., he has a record of the business the show did each day from the sideshow to concert and all cash at front door.

I am going to try and go to work out here for a few trips as I am placed in a position where I have got to get a little money as I have a mortgage on this house and one note due early in November. Trusting this finds you all well, also Mrs.

Photo No. 11 — Sells-Floto Cage No. 29 was used by the Gollmar Bros. 10 car circus in the fall of 1925. This photo was taken at the Circus World Museum in Baraboo shortly after the wagon's restoration in 1964. Circus World Museum Photo.





GOLLMAR BROS. SHOWS

49TH ANNUAL TOUR
WILD ANIMAL SHOW AND CIRCUS COMBINED
ALL FOR ONE ADMISSION

En Tour - 1925.

Dear Sir and Family:

Gollmar Bros. take much pleasure and satisfaction in presenting you with this colored Pictorial Magazine, partly describing the wonders of the oldest and most favorably known Circus and Wild Animal Show in the world today.

We are proud that our huge organization is known as the "Family Shows" inasmuch as we cater to those who enjoy clean, wholesome amusement. Our entire performance is designed to mystify you, thrill you and make you laugh.

Our herd of performing elephants are in a class by themselves, acclaimed by press and public as being the pinnacle of developed animal intelligence, and, for your amusement, they do everything but talk.

You will be treated to death-defying feats of skill and strength by artists and trainers carefully selected from the very fror...anks of the profession.

ONE ADMISSION TAKES YOU ALL THE WAY THROUGH THE MENAGERIE AND CIRCUS.

The ticket sellers, ushers==in fact, every employee of Gollmar Bros. Shows==have been taught and trained that the patron, or customer, attending our world famous Circus is our guest, and all concur in giving you the careful, courteous consideration due you as the guest of

Yours truly

GOLLMAR BROS. SHOWS

P. S. We Parade Daily, Rain or Shine, at 11:30 A. M.

Mugivan, in best of health, and your business the best.

Very truly,
C. J. Monahan

Mugivan sent the following reply.

Peru, Indiana
October 31, 1925

Mr. C. J. Monahan
5163 Enright Ave.
St. Louis, Mo.

Dear Chester:

Have your letter of the 26th and note the same. I am very sorry that things turned out the way they did.

With kindest regards to all, I am.

Very truly,
Jerry Mugivan

It would seem the affairs of the ill fated Gollmar show were over at last but for Jerry Mugivan there would still be a few additional headaches as indicated in the following letter he sent to Monahan.

Peru, Indiana
November 1, 1925

Mr. Chester J. Monahan
5163 Enright Ave.
St. Louis, Mo.

Dear Chester:

I am in receipt of the following letter dated Flora, Ill. Oct. 27, 1925.

"Mr. Mugivan, I would like to know if you have taken over the Gollmar Show. Now the reason I am writing this is that

This letter accompanied the Pictorial Magazine (Courier) Gollmar Bros. distributed to the country routes after the enlargement to a 10 car circus in the fall of 1925. All print was black on white. Bill Elbirn Collection.

Mr. Monahan bought a sleeping car from me. The car has never been paid for and Chester only had a lease on the same. Now if you have taken the show over do you want to pay me the balance due on the car?"

Signed C. R. Lamont
Salem, Ill.

Do you owe this party anything or what is the proposition?

Very truly,
Jerry Mugivan

Unfortunately Monahan's reply to this letter is not in the files but it is evident he admitted he still owed Lamont for the car. Mugivan then wrote Chester as follows.

Peru, Indiana
November 5, 1925

Mr. C. J. Monahan
5163 Enright Ave.
St. Louis, Mo.

Dear Chester,

Have your letter about the car on which you owe LaMont a balance. I am surprised to know that you say this as you sold me this car as fully paid for. If

you have anything else on this matter kindly send them on to me as I would like to have a copy of the lease or original you executed to Mr. LaMont.

I do not have the route of the Haag show, but you can possibly get it from the Billboard.

With kindest regards, I am.

Very truly,
Jerry Mugivan

Monahan answered this latest letter as follows.

St. Louis, Mo.
Nov. 24, 1925

Mr. Jerry Mugivan
Peru, Ind.

Dear Sir:

Your letter dated Nov. 15th advising you had wrote Mr. Lamont in regard to the car. Well, I am quite sure he will accept \$200.00 and probably be glad to get it.

Mr. Mugivan would you advise if you would put or fix me up with a show if I could raise some money. You know I put a plaster on this house last May for \$4000.00 and I could not get much on a second one, probably a thousand dollars that would not put the advance out. So, the only chance I have to raise some money is to get out and go to work some place or dig one up who would be interested who had some money.

With best wishes to yourself and Mrs. Mugivan from Mrs. Monahan and myself.

Very truly,
C. J. Monahan
Dec. 2, 1925

Mr. Chester Monahan
5163 Enright Ave.
St. Louis, Mo.

Dear Chester,

Have your letter and have been corresponding with Mr. Lamont about the matter in hand. Note what you say about raising money. Would be glad to hear from you whatever you decide.

With kindest regards to yourself and Mrs. Monahan, I am.

Very truly,
Jerry Mugivan

How the matter with Lamont over his car came out is not known, however the very next day it was necessary for Mugivan to contact Monahan on another claim that had arisen.

December 3, 1925

Mr. Chester J. Monahan
5163 Enright Ave.
St. Louis, Mo.

Dear Chester:

Enclosed letter from Lum R. Clark of Route 1, Tuscaloosa, Alabama, asking about ponies which he claims belongs to his son. Will you kindly answer this man, advising whether the ponies are his and also write me.

Very truly yours,
Jerry Mugivan

How the matter with Lamont over settled likewise is not known. Unfortunately for circus historians the letter files now end. The Gollmar show was kept intact at West Baden and was put up for sale in an advertisement in the Dec. 5, 1925 Billboard as follows.

"For Sale by American Circus Corp. Peru, Ind. (long listing of various cars, cages, tableau wagons, baggage wagons, animals,

properties etc.) and the following
—HAVE A 10 CAR SHOW COMPLETE FOR THE ROAD.”

In early 1926 physical properties of the 10 car Gollmar show were sold to Arthur Heritage and his associates who were framing the new Heritage Bros. Circus. The Gollmar title was not included even though Mugivan still had one year to go on the lease. The title was not used at all in 1926 and after termination of the 5 year lease it went back to the Gollmar family where it remains to this day.

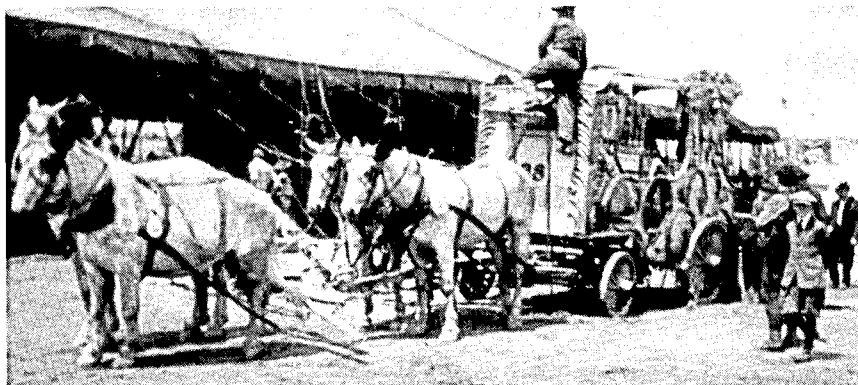
Monahan and Mugivan never came to terms on another show. For the 1926 season Monahan was supt. of tickets on the Walter L. Main Circus, a 15 car railroad show, owned by Floyd and Howard King. Monahan suffered a stroke in the fall of 1926 and died from it's effects at his home in St. Louis on May 17, 1927. His obituary was in the May 28, 1927 Billboard but few details of his life and career were given.

I would like to thank the following persons for help rendered in the research and preparation of this article. Bill Elbirn, who began the article and did all of the basic research, Mel Miller, Curator of the Ringling Circus Museum in Sarasota for loan of the Mugivan-Monahan files, also Fred Pfening Jr., Richard E. Conover, Tom Parkinson, E. L. Yellow Burnett, Billy Dick, Frederick C. Bahler, Doug Lyon, and finally would like to acknowledge the help given by the late Col. Bill Woodcock and Robert (Little Bob) Stevens. I regret neither lived to see the article in print. Little Bob had an album with additional photos taken while he was on the Gollmar show. If whoever might now have that album reads this and would be willing to loan us the photos to print at a later date we would be delighted to do so. Likewise if any reader has any photo of either the tunnel car show or the 10 car Gollmar show we would like to hear from him.

SUPPLEMENT

Member Richard E. Conover has loaned from his collection a set of documents from the files of J. C. Tracy, an advance agent for the 10 car Gollmar Bros. Circus in 1925. These documents are for the show's stand at Hollandale, Miss., Oct. 27, 1925 and although the show had closed before ever making this stand it is felt they would be most interesting to reproduce here as they present various expenses for lot, license, provisions, and general expense of the advance and the instructions sent back to the show concerning the stand.

Documents include the lot contract for which the show paid \$50.00, the water permit for \$1.50, contract for



Air calliope on lot of John Robinson's Circus, Season 1921. The wagon was one of the Gentry Bros. "twin" calliopes built by Sullivan and Eagle of Peru and was sold to the enlarged Gollmar Bros. Circus in the fall of 1925. Pfening (Chapman) Collection.

rental of two automobiles for 13.00 each, and two provision contracts for bread and wood.

Information contained on the Synopsis sheet sent by agent Tracy was as follows: Exhibition at Hollandale, Miss., Oct. 27, 1925. Distance, 18 miles, Railroad, Yazoo and Miss. Valley, Distance to next town, 20 miles.

Remarks as follows: To C. J. Monahan:

I got hooked on the lot here but it is absolutely the only chance there was to show the town. The only other possible chance there was to show the town was by contracting a grounds across the river and from two different parties, location only fair and bridge to build to get on it. One of the owners wanted \$45.00 for his share and the other wanted the same thing for his.

In order to contract this grounds I had to get the trustees together and get them to dismiss school on the day we are here. I worked the entire day on it and finally managed to put it over. It was the only thing I could do with them.

This grounds is a fine location and is a good lot with only a two block haul. We are out of the city limits. The line is about half a block before you get to the grounds.

There is no out of town newspapers.

Prospects are excellent. (SIGNED) — TRACY

Lot — On the West side of Hollandale at the West end of Washington Street — Known as the Hollandale

Colored School grounds — Lot is five acres and is out of the city limits. Jim Perkins — treasurer and trustee — \$50.00, 25 res. tickets.

Licenses — County — Washington County — Greenville County Seat. Out of City limits. The mayor was out of the city — Saw the clerk in the bank but he did not make any crack about street parade. Think it will be all right.

Newspapers — None here.

Baker — Dineers Bakery (at Leland) 100 lvs @ 07¢.

Milk — Will be delivered on the grounds at Hollandale.

Wood — The Hollandale Lbr. Co. One load ¼ cord & \$2.00.

Water — Stand pipe back of colored school building — Mr. West Supt. \$1.50.

Liveryman — (Teams) — Two autos — Frank Prince — \$13.00 each.

Drop him a card and let him know about the day you will be here.

Feed — L. C. Hays — feed and groceries. Best place here to buy.

The following messages were sent: To Boss Hostler and Boss Canvasman — "Gentlemen — Your show grounds here is known as the colored school grounds. All the space in school lot about five acres. Get water from a stand pipe at the back of the school house. This lot is two blocks west of the depot. At the end of Washington Street, Jim Perkins, colored mail carrier will get you a piece of garden hose for water hydrant. He'll meet you at depot. Haul is two blocks. Tracy.

To Trainmaster: Load poles to the caboose for this town. You will unload here on Washington Street at the depot. Good crossing. Tracy. (A sketch was sent along showing haul and lot location).

Exhibit No. 3 —

GOLLMAR BROTHERS

WAGONS

47 used as	Cookhouse	15 feet	value	\$350.00	JRC
51	Menagerie	14 feet		350.00	JRC
36	Side Show	16 feet		350.00	JRC

55	Water	12 feet	400.00	JRC
26	Arena	14 feet	350.00	(Wolfe) JRC
42	Plank	13 feet	250.00	JRC
81	Plank	15 feet	250.00	JRC
19	Tableaux	13 feet	600.00	JRC
	Air calliope	12 feet	500.00	JRC
	Rube	11 feet	250.00	JRC
34	Hog and Goat	12 feet	400.00	JRC
56	Cage	17 feet	600.00	JRC
	Cage	13 feet	300.00	JRC
	Cage		350.00	JRC
Six extra wheels			300.00	(cash) JRC
	Big top	18 feet	350.00	HWC
	Stringer	16 feet	350.00	HW
99	Cage	13 feet (returned)	250.00	HW
	Ticket	14 feet	400.00	SF
29	Cage	14 feet	350.00	SF
27	Cage	13 feet	300.00	SF
	Police Patrol	9 feet	150.00	SF
	Service Truck	No. A2635	600.00	HW

CARS

40	Lakewood — \$2000.00 — used comb. Sleep. and Din.	JRC (Wolfe)
37	Gulfport — \$2500.00 — Sleeper	JRC (Wolfe)
14	60 foot flat car — \$1000.00 — 4 wheel trucks	JRC (Wolfe)
19	60 foot flat car — \$1000.00 — 4 wheel trucks	JRC (Wolfe)
22	60 foot flat car — \$1000.00 — 4 wheel trucks	JRC (Wolfe)
23	60 foot flat car — \$1000.00 — 4 wheel trucks	JRC (Wolfe)
24	60 foot flat car — \$1000.00 — 4 wheel trucks	JRC (Wolfe)

Diaphragm	\$ 32.00	48 reserve plank
2 sets runs	200.00	80 blue plank
80 chalks at \$1.00	80.00	18 door posts
8 jacks	80.00	1 mud block
15 plates	75.00	2 quarter poles
Milburn light	35.00	6 side poles
1 water can	1.00	3 cable guys
2 chalk bar	1.00	2 flag staffs
2 run bars	2.00	75 iron stakes
1 pull up block	6.00	100 wood stakes
2 pull over cables	10.00	1 7x7 donaker
1 monkey wrench	1.00	200 ft. netting
1 claw hammer	1.00	2 bale rings
2 cold chisels	1.00	3 snatch blocks
6 torches	6.00	2 double blocks
1 stock run	10.00	1 shovel
		2 grub hoes
		4 poles for toilet
		1 toilet seat
		1 pole jack
		6 seat curtains
		1 dozen chairs
		8 hammers 12 pound
		81 big jacks
		81 second jacks
		81 toe jacks
		1 milk can
		2 buckets
		1 pit for toilet
		8' stringers
		5 poles for toilet
		3 stringer for bandstand
		6 jacks for bandstand
		3 planks for bandstand
		80.ft. round top with 3 40 ft. middles — \$1000.00

COOKHOUSE

Tent 20 x 24
16 tables
28 seat planks
30 buckets
32 side poles
3 center poles
35 iron stakes
90 jacks for tables
45 stringers for tables
10 dish boxes
2 bread boxes
150 plates
150 saucers
150 cups
150 forks
150 tea spoons
150 table spoons
5 kitchen jacks
4 camp fire kettles
2 camp irons
1 sugar can
3 soup dippers
3 big spoons
2 big forks
3 strainer spoons
36 pitchers
20 sugar bowls
14 platters
2 wash tubs
2 milk cans
16 yards oil cloth (used)

BIG TOP

2 ring curbs 10 sections each
180 ft. 1/4 inch cable
1 front door table

MENAGERIE

4 center poles
18 quarter poles
12 cable guys
4 double blocks
4 single blocks
360 ft. 3/4 in rope
1 snatch block
6 bale rings
4 mud blocks
1 side wall ladder
4 flagstaffs
2 front door center poles
6 front door side poles
4 pole jacks
1 marquee
8 horse troughs

Side wall — from Driver Top

PROPS

34x85 ten ft. side wall DR
1 arena value \$250.00
lumber for chute
7 hanger pedestals
1 barrel
4 hangers
4 box pedestals
4 big pedestals
18 pieces of rope for arena
1 7x7 toilet
5 poles for toilet
1 water can
3 horse troughs
1 pony trough

ANIMALS

1 Lioness	\$ 700.00	SF
1 Lioness	700.00	SF
1 Lioness	700.00	SF
1 Lioness	700.00	HW
1 Leopard	300.00	JRC
1 Leopard	300.00	HW
1 Puma	250.00	JRC
1 Puma	250.00	JRC
2 Lioness	3000.00	HWC
3 Lions	2100.00	SF
1 Tiger	800.00	JRC
3 Tigers	1800.00	HW
2 Tigers	1600.00	SF
3 Black Bears	225.00	HW

OFFICES

Typewriter	35.00
Day Book	1.00
Ledger	2.00
Column Book	2.00
Printing	3.00
Pay Roll Sheets	2.00

CAGE COVERS

Material	90.00
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HARNESS AND SUPPLIES

23 sets Harness
22 Collars
3 Trappings
26 halters
4 Horse team pony harness
8 body poles
16 lead bars
22 buckets
2 hook rope chains
4 pitch forks
15 harness hooks
3 Pony body poles
4 Pony lead bars
2 Cable traces
4 Leather traces
4 extra collars
1 Gallon Neats Foot oil
1 Gallon Coal Oil
4 horse brushes
3 Belly bands
14 singletrees
5 dozen arena straps

1 Bucking Mule
1 Sorrell Bucking Mule

LABOR LOADING WAGONS AT WEST BADEN

Labor as above	\$25.00
(4 men)	

DINING CARS

1 coffee urn
1 refrigerator
1 stove, 2 burner
1 stove, 2 burner
1 copper sink
1 copper drain
misc dish
KRAMERS DEPARTMENT
1 wheel
1 Check case (no checks)
2 folding chairs
1 table
2 slot machines 5c

MISCELLANEOUS

2 front door chains
1 air calliope
1 horse and half engine
1 Delco Plant
1 set batteries
Wiring for cars
1 1/2 gallon paint used by Ray Thompson
3 register boxes
95 gallons gasoline
1 gallons oil
1 hand saw to Bert Carroll
1 hatchet to Bert Carroll
1 brace to Bert Carroll
Board for 22 horses since Sept. 1
Board for Thompsons horses and ponies
Wood for lot
Lease plates for wagons and cars
2 ball pean hammers
1 square head hammer
3 cold chisels
1 hand saw

ADVANCE

2 bill posters brush bags
2 cans
1 brush handle

SLEEPING CAR EQUIPMENT

No. 40
115 colored sheets 115.00
109 colored slips 54.50
85 very good blankets 252.00
16 extra good blankets 32.00
8 good mattresses 64.00
12 fair mattresses 60.00
28 poor mattresses 84.00
No. 37
138 white sheets 138.00
136 white slips 68.00
9 good army blankets 27.00
35 good cotton blankets 52.50
12 good mattresses 96.00
10 extra good mattresses 80.00

CANDY STANDS

7 stock boxes 14.00
1 small ice box 5.00
1 hamburger box 5.00
1 hamburger griddle 5.00
1 hamburger box complete 10.00
16 counter jacks 16.00
7-10 ft. boards 14.00
12 side poles 6.00
5 center poles 5.00
1 umbrella stake .50
14 small stakes 2.00
10 water pails 3.50
2 candy tops and wall 40.00
4 ice cream trays 2.00
10 pop trays 5.00
2 water kegs 2.00
1 water can 2.00
2 sledge hammers 3.50
1 wash tub 1.25
1 gasoline burner 5.00

PAINT

5 gallons chrome yellow (Note all cash) 11.75
5 gallons red 17.50
24 1 pound cans assorted paint 12.00
5 1 pound cans ivory drop black 2.50
5 gallons varnish 27.50
2 gallons cream auto finish 8.00
5 gallons circus red 26.25
5 gallons Metallic black 5.00
1 gallon cream 2.35
1 gallon dunbar red 4.00
15 gallons turp 22.50
5 gallons oil 1.25
150 pounds white lead 228.75

Exhibit No. 4

WARDROBE TAKEN BY GOLMAR BROS. CIRCUS

Exhibit No. 6

FINAL SETTLEMENT WITH GOLLMAR BROTHERS CIRCUS WITH THE THREE SHOWS

Sells Floto Circus	10,122.65	Lease	42,642.20
Hagenbeck-Wallace Circus	8,957.90	Note	4,452.51
John Robinson-Wolfe Acct.	13,158.50	Cage ret'd	250.00
John Robinson	13,129.41	Bears ret'd	150.00
John Robinson-Cash acct.	2,000.00		
	47,368.46		
Credit on returns JRC note	126.25		\$47,494.71
	\$47,494.71		

MEN

10 red spangled coats 50.00
12 red spangled caps 6.00
2 yellow plush suits 'black stripe 20.00
21 white canvas pants 21.00
8 spangled felt hats (colonial) 16.00
18 candy butchers coats 18.00
6 ticket sellers pants 12.00
3 ticket sellers coats 12.00
4 ticket sellers caps 2.00
13 working mens pants 13.00
14 working mens caps 7.00
5 grooms coats 15.00
3 ushers coats 12.00
6 pairs boots 30.00
2 pairs leggings 5.00
1 green felt suit 10.00
12 pairs red pants 24.00
3 ticket sellers coats 12.00
5 clown suits 20.00
1 linen coat 2.00
4 white and red patent hats 16.00
6 pom poms 1.50
1 oriental costume 10.00
12 red band suits 60.00
12 property coats 12.00

WOMENS

2 white spangled suits 15.00
8 red wool coats 24.00
2 red plush coats 10.00
2 yellow velvet coats 10.00
12 ballet dresses 36.00
6 white silk bloomers 12.00
9 white corduroy knickers 27.00
14 white canvas knickers 14.00
12 black straw hats 6.00
2 yellow felt hats 6.00
10 white spangled hats 20.00
2 red spangled hats 5.00
1 black velvet spangled coat 5.00
1 green spangled cap 1.00
4 pairs boots 20.00
11 checkered knickers 11.00
2 grey knickers 2.00

MISCELLANEOUS

3 elephant blankets, 2 green, 1 grey 30.00
22 horse trappings, 4 white, 4 black, 14 red 88.00
12 menage blankets, all red 24.00
36 bundle cloths 3.80
2 bugles 10.00
1 camel blanket, blue 5.00
Charge 1/2 to Hagenbeck-Wallace
Charge 1/2 to Sells-Floto

Exhibit No. 5

LIST OF ADDITIONAL PROPERTY TAKEN FROM HERE

Stitching horse
Box of hardware
Miscellaneous stuff from quarters
350 ft. electric wire
2 cash register stands
16 reserve seat backs
10 reserve seat brackets
2 pipe fittings

stakes

pulley block
side show dressing room partions (red and white)
30 ft. sidewall, 12 ft. fair condition
8 band caps
12 khaki coats
several flags
2 stake pullers
1 hamburger stand
7 pairs prop pants
5 prop coats
6 band coats
20 helmets
17 drivers coats
21 pompoms
25 gallons gasoline
1 gallon oil
10 gallons gasoline
1 gallon oil
48 harness snaps
3 balls thread
4 balls wax
3 pounds leather pieces
36 buckles

Totals Amt. Above 273.75
Credit due you
Cage 99 250.00
2 bears 150.00
400.00
273.75
Bal. cr. 126.25

EPILOG

Fredrick C. Bahler recalls that in the winter of 1917-18 the Service Motor Truck Co., of Wabash, Ind. a manufacturer of motor trucks in those days, had the contract for furnishing the truck motors and chassis for the Coop & Lent Circus which went out in 1918 as the first large scale attempt to put out a circus completely motorized. All of the former wagon bodies to be used plus those bodies custom built were fitted to the motor trucks. This all took nearly a week or so to accomplish and after the show was outfitted on trucks they had a grand parade in Wabash and then left for the road.

The show lasted only a very short time and after it went broke Mr. Bahler says that all of the stuff was returned to the Service Motor Truck Company which dismantled the vehicles, resold the trucks and stacked the bodies at their factory. He says they were disposed of in some manner unknown to him. The seats were donated to the local high school and city park and for a long time at the various events at these places the folks sat on the old circus seats.

OLD MILWAUKEE DAYS - 1968

Reported by Richard E. Conover

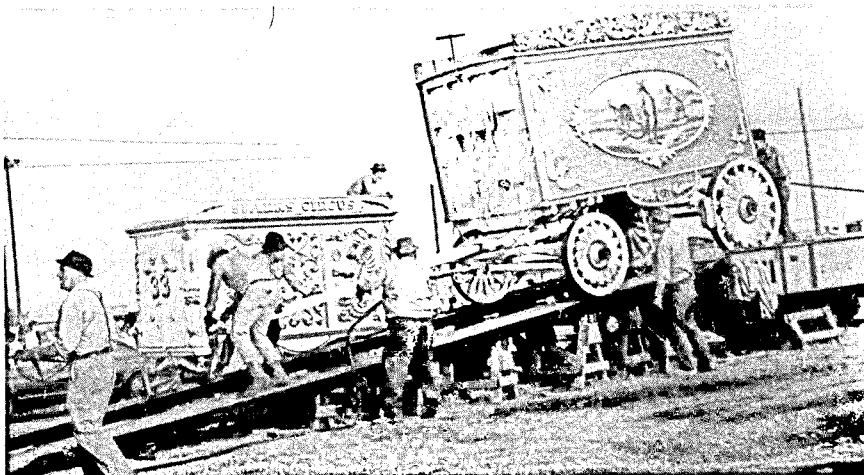
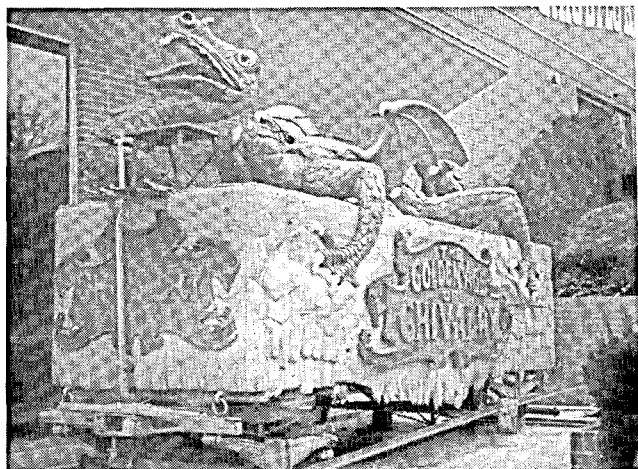
Since its inception in 1963 the Milwaukee parade has been the grand event of the year and the place for the grand reunion of all circus buffs. This year when circumstances and anxiety over the possible consequences made it advisable to cancel the main feature, the Schlitz Brewing Company and The Circus World Museum promised a fully compensating program. They did not disappoint.

The secondary highlight, the steam powered circus train, was retained at the same length as last year with its 16 flats, three coaches, and one stock. Distinctly outstanding on it was the newly restored Golden Age of Chivalry, riding for the first time since 1913 and for the first time ever with its heads and tail up. This was as abnormal procedure for it since, after checking for clearances along the rightaway, it was found that it would not be necessary to spoil the flash by removing its heads, wings, and tail as was formerly done when it traveled with Barnum & Bailey.

Besides this outstanding new feature one could not help but notice the carloads of generosity from the Royal American Shows which now total a Mack, a Case, two Cats, the one and only donut tractor, and two donikers (all formerly Ringling equipment) plus a Caterpillar Diesel power plant and a water tank. Although a few pieces that went down last year were left behind the train was generally loaded a little tighter. The former Vernon Soules-Lee Allen Estes wagons were cross loaded and after seeing the train crew struggle with this operation one wonders where the late Bill Curtis' inventive mind was when the need arose for a turntable to load cross cages.

The only thing that marred its beauty was

Just one year ago the Chivalry wagon was in this sorry state. Soon after this picture was taken the Chivalry was shipped from Harrisburg, Pa., to Baraboo where it was rebuilt this past winter.



Off the runs four hours late comes this former Floyd King tableau. The train crew was not finished until eleven o'clock that night. All photos by the official CHS photographer, Albert Conover.

the heavy overcast that was frequently interspersed with violent storms, a continuance of the unseasonal weather that had been plaguing the area for some days. In fact, the day before the loading someone voiced concern that all of Wisconsin was about to go down the Baraboo River. The train made Madison not too far behind schedule, but from there on it proceeded at a creep after a hot box developed in one of the bearings on the engine's pilot truck. This delayed things for about four hours but by then the weather had cleared so that the triumphal entry to the lake front could be photographed in living color with the sun shining bright. The 16 flats were handled in two cuts of eight each and the late arrival pushed back the unloading of the second cut well into the hours of darkness. To make matters worse a pea-soup fog set in that cut ground visibility to less than 100 feet. Fortunately, considering the deluges of the recent days, the lot was surprisingly hard. The late arrival

curtailed getting things set up until the morning of the 30th, but even so, the matinee opened on schedule at 11:00.

Since last year the Army had activated the Nike Missile installation with live warheads so, as a result, the lot was only about one-third of its former size. There was only one horse tent with three teams besides the Museum's hitch of six. Dick Sparrow was there from Zeoring, Iowa, with nine head which he used variously as an eight, a six, and a unicorn hitch of three. Frank Rossler was down from Menomonie with six blacks and Lloyd Jentis was over from Wooster, Ohio, with a six. Brownie and Juanita Beck were back again with their calliope and mules. The curtailment of the annual get-together of the draft-horse set must have been, for them, the most-missed part of the whole affair.

The open air hippodrome and its backyard, the historic wagon display, the administrative, food suppliers, and sanitation complexes

The Golden Age of Chivalry wagon in all its glory loaded at the Baraboo railroad station before being sent to Milwaukee. The Circus World Museum's skilled craftsmen have returned this wagon to its original 1903 splendor on Barnum and Bailey.

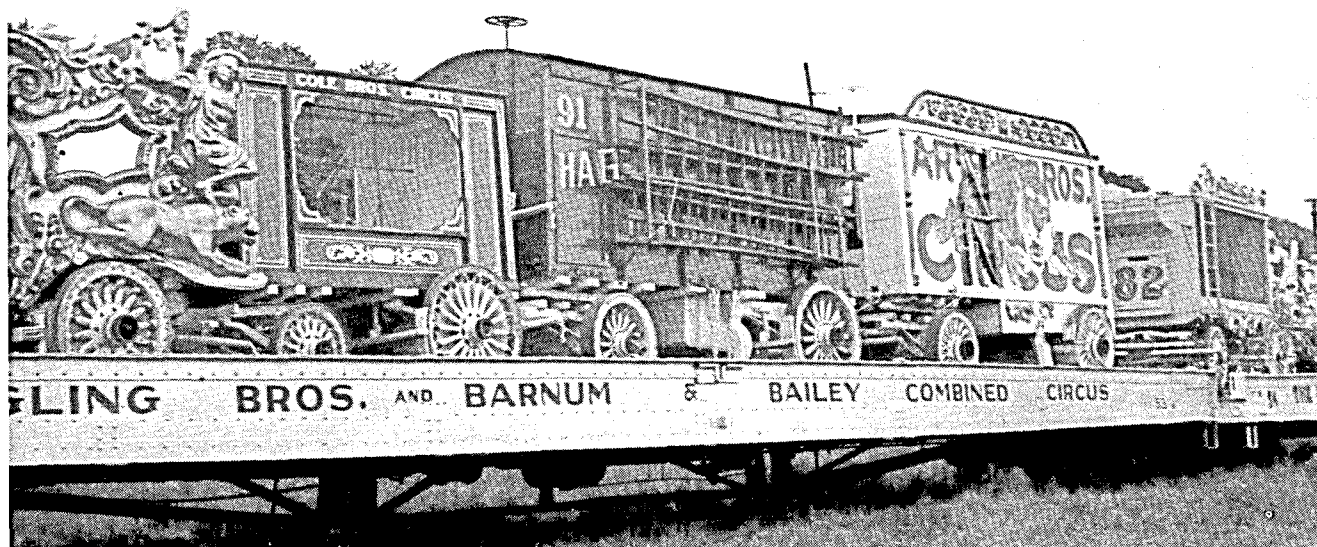




For the first time the three small pony wagons once owned by Lee Allen Estes were loaded crossways. Ron Dyer of the train crew is supervising the job of maneuvering the cages into position.

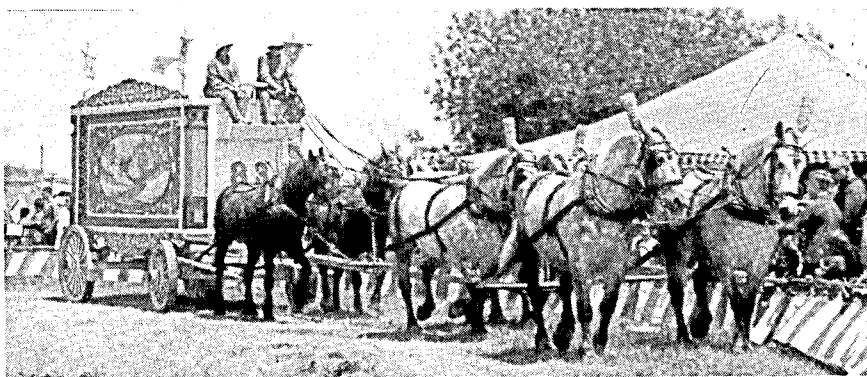


The old pro, David "Deacon" Blanchfield pulling the donker wagon on the train. This wagon appeared on the Ringling show, and was presented to the museum by the Royal American Shows Carnival recently.

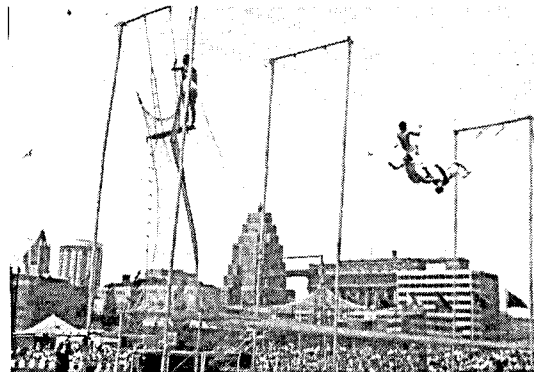


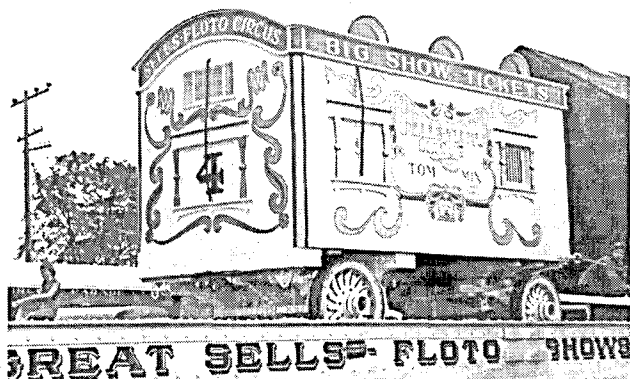
The flats, all loaded and ready to go, at Baraboo just prior to leaving for Milwaukee. Notice that the train is loaded tighter than in years past.

Lloyd Gentis and his fine six horse team from Wooster, Ohio, pulling the former Barnum and Bailey cage no. 83 around the arena on the lot in Milwaukee. This cage contained a Shaggy Haired Taylor's Bull.



One of the many highlights of the festival was the Flying Gibsons, shown here. Excellent attendance prevailed during nearly all the performances, as shown in this picture.





A big, new flash this year was the ex-Sells Floto ticket wagon, restored just in time to make the trip to Milwaukee.

pretty well filled up this tight lot, so at times and places there were human traffic jams. Five wagon loads of stringers, jacks, bibles, jokes, and toe pins were transformed into twenty lengths of eight high seats along the long side of the hippodrome. These were full most of the time with SRO the rule against the railing around the remainder of the oval, stacking back to as much as ten

1600 OLD BILLBOARDS FOR SALE



Practically all BILLBOARDS
printed 1934 to 1960

150 issues 1923 to 1933

Special Issues HAVE NOT
been removed

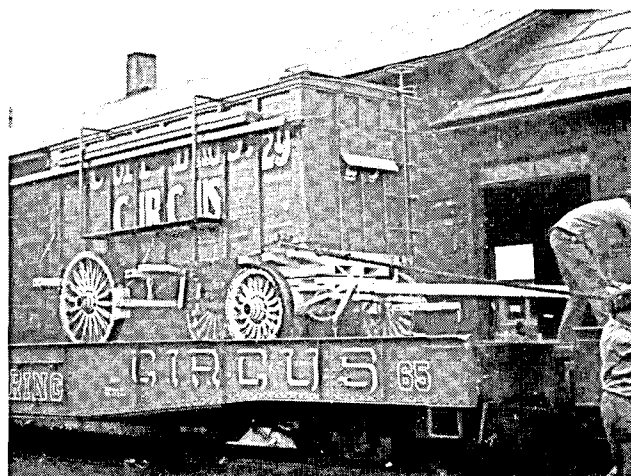


Make me an offer—for the
lot in Athens, Ohio



No answer means no deal

Baker W. Young
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Athens, Ohio 45701



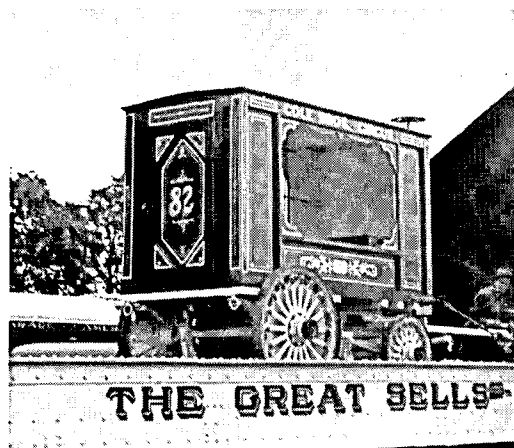
Former 101 Ranch-Cole Bros. cookhouse wagon being positioned on a flat in Baraboo.

gagement before the wind died down enough for any of the high rise artists to do their whole routine. Eddie Dullum headed clown alley.

Nine hours a day is an incredibly long time to keep up the pace of any presentation and the Museum's staff is to be congratulated on the success of their first effort in this direction. If there were any slip-ups I, as I said before, was too busy yaking with someone to notice them. One thing for sure, this lake front activity was so much improved over the previous year that we can expect to hear a clamor to henceforth divide Old Milwaukee Days into Hippodrome Days and Parade Day.

EDITOR'S NOTE: The seating equipment mentioned above is part of a selection of circus equipment that came to the Museum this year from Tony Diano. Included were the Cole Bros. ticket wagon, a Cole elephant rail car, a stage coach and a couple of other small pony wagons. Also now at Baraboo is at least one additional stock car, coming from the Strates carnival.

Another addition of the Milwaukee event this year was the former Fred Buchanan-Cole Bros. air calliope, which contains chimes now. Picture taken at the loading in Baraboo.



deep on Sunday, 30 June and 4 July. The activity was continuous from 11:00 until 8:00 in the evening every day except the Fourth. It was declared all out and over at 4:00 on that last day and fortunately the expected quota of lot lice did not hang around to interfere with the operations. The circus fans punk pushed the First of Mays hired from Manpower and saw to it that the grandstand was sloughed and loaded by 6:00, barely an hour before the train crew was ready for it. It was all loaded by 9:00 and then, again, the rains came.

This reporter had no intention of writing this review until he had been home for a week so he came away with but few notes on the performance. Besides, as usual, he spent more time yaking with his friends than he did watching the show; since, to him, the success of an event of this kind is measured not so much by what he came to see but by who al came to see it. Generally, the program was run by presenting professional acts on the hour with pagentry interspersed on the half-hour intervals. I heard the music from many good bands but the only one I made a special effort to see, hear, and note was the Nattatuck Drum Band from Waterbury, Conn., an excellent organization back for their third appearance in the Old Milwaukee Days festival. Also at these half-hour intervals several of the available teams would draw selected parade wagons around the hippodrome track, sometimes with live fairy tale or patriotic characterizations up, and again to the accompaniment of an historical narrative able announced by Bob Parkinson. Each professional act worked about twice each day and the same wagon pagentry was repeated infrequently so that one would have to watch about half a day to see it all.

The lineup of professionals included the Circus World Museum's elephants, ponies, and dogs presented by John and the indomitable Mary Ruth Herriott (who showed up all the boys in the Roman ride), Tony Diano's elephants presented by the O'Dells, and Eloise Breckold's mixed wild animal arena. In the high act department were Johnny Luxem's Wheel of Destiny, the Simru Duo performing an acrobatic dance high in the air, The Great Bruno on the breakaway swaypole, and The Flying Gibsons. We were well into the en-

A Bandwagon Book Selection

BREAKING INTO THE GAME

by George Conklin

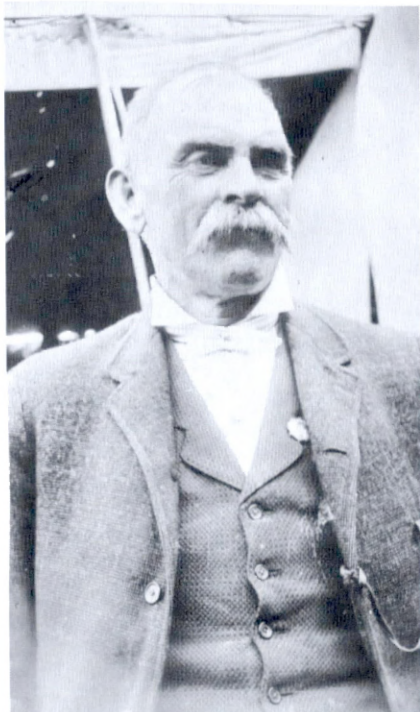
With this article the *Bandwagon* starts a new feature of reprinting excerpts from the great circus books, nearly all of which have long been out of print. Some, like this issue's selection, will be published without footnotes or changes; some will be footnoted; and some will have an analysis, perhaps critical, following the reproduced excerpt. In future issues will appear sections from memoirs, histories, biographies, and circus fictions. Titles under consideration at this time include: *Circus Memoirs*, by George Middleton; *Sawdust and Solitude* by Lucia Zora; *Struggles and Triumphs* by Barnum; *Sawdust and Spangles* by W. C. Coup, and, if copyright permits, the controversial *Cat Man* by Edward Hoagland.

George Conklin, brother of the famous clown Pete Conklin, started out on the Haight and Chambers Circus in 1866. The next year he found his way to Philadelphia and the infamous John O'Brien Circus. This article concerns his tenure on the O'Brien show in the late 1860's. He later traveled with the W. W. Cole Circus, and in the late 1880's joined the Barnum and Bailey Greatest Show on Earth. Making a name for himself as an elephant and lion man, he worked his way up to menagerie boss of the Barnum show. After twenty years on that circus, he went into retirement after the 1906 tour, and turned his menagerie duties over to John Patterson. This selection is from pages eleven to twenty-three of his book *The Ways of the Circus*, ghost written by Harvey Root, and published in 1921 by Harper and Brothers of New York and London. — Fred D. Pfening, III

It was in the spring of 1867, not long after Charlie Forepaugh made his promise to my brother, that I became a part of the O'Brien show. We were on the way to our first stand at Manayunk and I was finding out for myself what circus life on the road was like. I soon concluded it was no sort of work for a weakling. My first duties were to clean out cages, help prepare and give the animals their food, make myself generally useful, and at night drive one of the wagons.

At that time shows started out on the road much earlier in the season than they do now, often as early as the 1st of April. It was no uncommon

thing if the weather turned cold, to have a snowstorm, and then we had to build bonfires in the tent to melt the snow on top and prevent its being crushed in. The performers shivered around little charcoal stoves in their dressing-rooms, unsuccessfully trying to keep comfortable. The animals curled up in the corners of their cages. The drivers heated stones and put them in blankets to keep their feet warm, and everybody cursed the weather and wished for sunshine.



This photo of George Conklin was taken in 1890 while he was Superintendent of menagerie on the Barnum & Bailey Circus. Burt Wilson Collection.

That sleep was of secondary consideration around a show and was dealt out in emergency rations was another discovery I was not long in making. While there were many connected with the show who could snatch an hour or two of sleep between times, it was exceedingly difficult for any of us around the menagerie to do this, for it was open to the public nearly all day, and as long as there were visitors we had to watch to see that none of them poked the animals with an umbrella, gave them things to eat, or tried to pat the lion just to see if

he was really ugly, and at night in addition to everything else we had the lights to see to.

Lighting a show in those days was not the simple matter of connecting up a few wires that it is today. We did not even have kerosene, but had to depend on candles. In the menagerie we used to put one on the top of each wagon wheel, fastening it there by tipping it up so some of the grease dripped on the tire, and then setting the bottom the candle into it. In a few moments the grease hardened and held the candle firmly until it had burned down. Then we made what we called "chandeliers" and hung one on each center pole. The "chandeliers," built of boards, were eight or ten feet square at the base, and all four sides came together in a common point at the top by a series of steps. On these steps we fastened the candles as thick as they could stand, probably not less than three hundred on a "chandelier." As there were five center poles, it meant that between fifteen hundred and two thousand candles had to be provided for and attended to. At best the light was dim, flickering, and uncertain, but it was seldom that it was at its best, for often there were draughts sucking and drawing through the tent, making the candles flare up and smoke, or perhaps blowing out all on one side of the "chandelier," while they were smoking on the other. To furnish light by which to take down the tents and pack up we burned pitch pine in iron baskets and made torches by winding the end of a stick with cotton candle wicking and soaking it with turpentine. Many is the chain and rope which I have found with the help of such a torch.

We usually started in about nine at night to tear down the menagerie and pack it up ready for the road. As soon as this was done we hustled for bed. Sometimes there was no bed, for we had to depend on local accommodations, and few hotels could care for so many people. Many hotel keepers found places in private homes for those they could not take care of. Others put straw in piles on the floor of an attic or a hallway, and over them stretched sheets fastened to the floor with tacks, and we slept on these. If there was no hotel the whole show had to put up at private houses. But whether a bed or a floor, in private house or hotel, it was always

welcome and had to be left long before we felt like it.

How long we slept depended on the distance we had to travel to the next day's "stand." When it was time to get up we were roused by a watchman. If it was a long "run" it would be as early as eleven o'clock. If a short one, perhaps an hour later, but whenever it was he was not welcome. He never called us but once. If we did not wake up and dress promptly he came around a second time and banged us across the bottom of our feet with a club he carried. Once up, however, there was always a smoking-hot meal ready for us, which we went at as only hearty hard-working men can. As soon as this midnight breakfast was over we climbed on our wagons and were off.

There was always plenty of swearing and grumbling when they were waked up in the middle of the night to trudge uphill a mile or more in the dark. Each train was led by its "boss hostler," riding either on horseback or in a sulky. He set the pace and found the way. As a usual thing the leader of the first train was furnished by the agent who routed the show and was known as a "layer out," with brief written directions for keeping the road. They read something like this: "Go till you come to the blacksmith shop, then turn to the right and go till you come to the red house on the hill, where you turn to the left," etc. The first train would leave a rail from a fence or a bush across the road at forks and turns, so those following would know which way to go. Some-

When this happened the whole train stopped and helped to right the wagon.

The nightly journey could not wait upon the weather. No matter how hard it rained, we had to go just the same, and the worse the roads the earlier we must start in order to insure our being in time for parade next morning. Neither did we have rubber coats to keep us dry, as now, and often have I, like the rest of the drivers, before starting out on a rainy night, put my shirt away in a box on the under side of the wagon, so that it would be dry the next morning to put on after wringing the water out of the rest of my clothes. Unless we happened to be traveling among the hills, rain meant mud and mud meant trouble. The wagons were heavy, and,



The show was divided into two "trains"—the "baggage train" and the "cage train." The "baggage train" consisted of the wagons which carried the tents and equipment and started off as soon as it could be loaded up after the show was over. It hurried through as quickly as possible, averaging about eight miles an hour, and usually had the tents all up when the rest of the show pulled in. The "cage train" was made up of the menagerie, the band, and the performers. This did not travel so fast nor start out so soon, making only about four miles an hour and leaving so as to reach the next "stand" just in time to "make parade." Sometimes all or a part of the performers had teams of their own, and therefore could go when they saw fit, so long as they were in time for the parade. In this way they could sleep longer, and then make up for it by traveling faster than the show and overtaking it. Of course, if the show furnished them transportation they had to "go with the trick." The performers and members of the band were made to get out and walk up all the steep hills.

Although taken many years later, this photo shows the Rose Killian Wagon Show feeding the stock along the road. Bill Woodcock Collection.

times it was not possible to find a rail, or bush either, and then a pipe of paper weighted with a stone took its place. If a stone could not be found large enough a little pile of sand was made on the paper instead, to hold it down. It was not an unknown thing for both sand and paper to be blown away or for some one to come along and throw the rail from the road, thinking a careless or vicious person had left it there, and then we had to find the road as best we could.

The whole train moved in close order, each driver keeping his horses just behind the wagon in front of him. If anything happened that one of the teams had to stop, its driver called out "Whoaup!" to the driver behind him, and he in turn to the next, and so on the length of the line. Sometimes a wagon tipped over, due to a drowsy or careless driver or a bit of bad road impossible to see in the dark.

there being many of them, the road was sure to be cut to pieces in the soft places before all had passed, and almost always some of them got in so deep that the rest of the train had to stop and pull them out. I have seen mud so deep and soft that wagons would slide through it as they would through snow, and I have seen it take a couple of dozen extra horses and the elephants pushing behind to lift one out. If there were no extra horses handy when a wagon got stuck, there was always a shout for the "hook rope." This was a long strong rope with a stout iron hook on the end, which was caught around the axle of the wagon, and every available man took hold of the rope and pulled his best to help the horses start the wagon.

For the first few weeks I was on the road it was next to impossible for me to keep awake. No sooner did we get started than I would go fast asleep, to be wakened by a jolt or lurch of the wagon or a shout of, "Whoaup!" I found that it bothered even the oldtimers to stay awake, although most of them did until light

in the morning, but there was a saying among the show people that "nobody can keep awake after the old haymaker comes up." Except on stormy nights when everyone was too miserable, everything seemed to conspire together to make the desire to sleep irresistible; the previous lack of it, the time, the quiet and darkness of night, the sounds of the train itself—jangling of harnesses and chains, chuckle and rumble of wheels, and rhythmic tread of horses' feet and the gentle touch of the night wind on the face made a combination which was too much for a novice. I simply could not keep awake. I tried all sorts of devices. I would rouse myself and pick out some object which I could just see in the distance—a tree, a house, a bend in the road—and attempt to keep alert until I reached it. I even tried rubbing tobacco juice into my eyes, but it was no use. Hardly would the determination be made before I was again asleep. As a result my tip-overs were frequent and my driving came in for a good deal of profane comment. Finally one night when I tipped over, and the boss in his buggy at the head of the line was told of it, he said: "Oh, that fellow Conklin again, is it? To hell with him! I won't go back for him; he tips over too much. Let him get up the best way he can."

Sometimes a man was hurt by being jounced off his wagon while asleep. Once, in the hilly region of Pennsylvania, a man was nearly killed in this way while on the wagon with me. We were not supposed to take anyone on the wagon with us, but I had been allowing a fellow by the name of Barney, who belonged in Albany, to ride with me occasionally. He was what we called a "candy butcher"—

that is, he traveled with the show and sold candy to the crowds. Each took a turn driving while the other curled up on top of the cage and slept. There were a good many water-breaks on the hills and I was worried for fear Barney would be jounced off by one and killed some night. Finally, after much persuasion, I got him to fasten himself on by his suspenders. The very first night he did so a water-break threw him clear off his seat and only the suspenders saved his life.

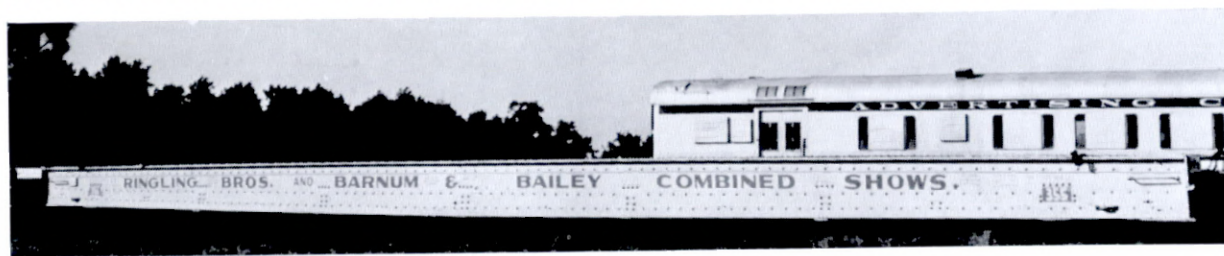
On the outskirts of each town in which we were to show, the cage train stopped beside some convenient stream or pond and washed away the dust and mud of the night's travel, so that the cages and wagons would be fresh and shining for their entry into the town. Just before ten the wardrobe wagon was opened and each one was given a long coat. These coats, like charity, covered a multitude of sins, for they were put on over old clothes, overalls, or whatever combination of dress one happened to have on, and, being long enough to reach to the ankles, hid all from sight. Blacking was passed out to polish the boots, and a high hat with a cockade on one side. As soon as all was ready the band wagon led off and the rest of the cages and wagons fell into line behind it and paraded through the principal streets of the town and then on out to the show grounds. Here we gave our finery back to the wardrobe keeper, the cages were backed into their places in the menagerie tent, the horses unharnessed, and then we got our second meal for the day. The third one we had after the afternoon performance.

On Sundays the show rested, the horses got a chance to freshen up, the animals were given their weekly fast,

and the keepers gave the cages an extra-careful washing. The canvas men took the opportunity to make any repairs needed on the tents, and if out in the country many of the performers went fishing and hunting. Everybody else slept.

By the third season I was with the show it had acquired an elephant named Queen Anne and I was given charge of her. I trained her, performed her in the ring, and drove her from town to town nights. This brought me the responsibility of finding the road and marking it for the rest of the show, for Queen Anne was started out on the road ahead of anything else, to insure her being on hand for parade the next morning without being hurried. She used to make about four miles an hour. I rode by her side on a horse. Although by this time fully accustomed to night travel, I was from time to time plagued by being desperately sleepy. Several times when a few miles out on the "run" I have gone to sleep on my horse. Feeling the difference in my riding, he would stop and stand still, and Queen Anne wandered away. When I waked up there was no elephant to be seen and I had a lively hunt for her. Each time I found she had gone back to the grounds we had just left. In some sections of the country it was next to impossible to miss the road and in others equally difficult to keep it. I have often taken the wrong turn and not discovered it until I had gone five or six miles. Such a mistake was always annoying, but it became decidedly unpleasant if before I got back on the right road I met the baggage train and it all had to be turned around in the dark, perhaps on a narrow, uneven road. At such times there was

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Stake and Chain Wagon



The question is often asked where did the name stake and chain wagon come from. The above photo gives the answer. A careful examination of the picture reveals that chains are being used, rather than rope, to guy out the side poles. Ropes are hanging loose, unused.

Many shows in the late 1800s, carried games of chance, and often created a little "heat" among the town folks, so much at times that towners got out of hand, and attempted to destroy show property. A good way was to cut the ropes holding up the tent, causing it to fall. To prevent this act shows used chains to replace the side ropes. It was only natural that the stakes were carried in a wagon with the chains, since the two were used together.

The circus on which this original cabinet photo was taken is unknown. Pfening Collection.

always plenty of opportunity to learn the various drivers' opinion of the elephant, its keeper, the roads, the "layer-out," the country, and the circus business in general. I shall never forget one wrong turn I made. It was about daylight in the morning that I discovered that the road ended in a lake. The whole show was just behind me and it was eight miles back to the right road. In finding my way or making sure I was on the right road I frequently waked the people in some house I was passing, to make inquiry, and I soon learned that few cared to be routed out in the middle of the night to give directions even to a man with an elephant. I also found that such people's estimates of distances were very inaccurate, and that often the nearer I actually was to a town the farther away I would be told it was.

But in spite of all these things, traveling with Queen Anne had many advantages and was much pleasanter than driving in the cage train. If I reached the edge of the town before the rest of the animals I could fasten Queen Anne and my horse to a tree and lie down and sleep beside them

until the cage train came up. If I got a late start or the run was extra long, the last part of it would be by daylight and the farmers and their families all came out to see the elephant, sometimes following us for quite a distance, and it was easy to get plenty of milk and eggs and a fine breakfast by just showing Queen Anne off a bit. I also used to have fun upsetting wagons along the way. I always made it a practice to call out to the driver of any team I saw coming to watch out for his horses, as they might be frightened at the elephant. Most of them appreciated the warning and profited by it, but frequently some smart Alec or a stubborn hick would call back, "You look out fer your elephant and I'll look out fer my hoss." At such times I used to give Queen Anne a certain little dig under the ear and she would start up quickly, at the same time letting out a loud squeal that would make any horse on earth that was not used to it bolt, leaving the road covered with apples or milk bottles or anything else that was in the wagon and loose enough to be jerked out. Many is the good meal of apples I have got in this way.

The cage wagons with the O'Brien show all had a uniform width of four feet. In one of them we had a glass front and exhibited an assortment of stuffed fish which we advertised as an aquarium. These fish were arranged on a board partition just back of the glass. This left an unoccupied space of some three feet behind the partition, which we made use of in various ways. After I was made superintendent of the menagerie and cage train I rode at the head of it in a buggy with the boss hostler, and one season we made up a bed nights in the fish cage and each of use drove and slept half the night.

Another season a few of us had a mess of our own and kept our cooking utensils and provisions in the back of the fish cage. The rest of the show called it the "robbers' roost." One of the members of the mess was Jack Shoemaker, the driver of the wagon. Jack was the best driver and the worst liar I ever knew. He could drive one or a dozen horses with equal skill and ease. He had a whip whose lash was eight feet long and the stock four, and he could play a tune with it by snapping it. He could also stand a man, holding a straw in his fingers, the reach of his whip away, and flick the straw out of the man's hand without touching his fingers. I never saw anyone else who could do it except an Eskimo, and that was years after I knew Jack. Jack kept our mess well supplied with chicken. Any plump fowl or broiler that ventured near Jack's wagon as he drove along, he reached down with his whip and with amazing skill caught the end of the lash around its throat and lifted it up to his seat without attracting attention or it being possible for the chicken to make a noise. One day Jack was passing the big mess tent and saw that Doris, the cook, had just set a great pudding out one side to cool. Watching his chance when Doris's back was turned, he lifted the pudding and locked it up in the fish cage. Doris was in a rage when he found his pudding gone, and swore he would find and kill whoever stole it, but we had our fill of pudding for several days and Doris did not find out until the end of the season what became of it. It was this same Jack that we missed one rainy Sunday morning in Arkansas. After a while he showed up with a whole hive of bees he had stolen somewhere. He proceeded to kill the bees and get out the honey. We at so much of it that it made us all sick, and we lay the rest of the day on hay under the wagons in such distress that the sweat stood out on us. Not one of us has ever wanted a mouthful of honey since.

Questions and Comments

RINGLING SHIPS ANIMALS TO COLE BROS. — 1940 and COMMENTS ABOUT RINGLING- BARNUM CAGE NO. 78

I read Joe Bradbury's interesting account of the 1940 fire at Cole Bros.' Rochester winter quarters (Sept.-Oct., 1967 issue). I have located a news item from *Billboard* that shows how many animals were loaned to Cole by the Ringling show to replace the fire losses. According to the May 4, 1940 issue, at page 66, under the column, "Peru Pick-Ups," Ringling-Barnum dispatched two big highway trucks from Madison Square Garden, New York to the old American Circus Corp. winter quarters at Peru, Indiana where the remains of the Cole menagerie were sent after the fire. The shipment arrived in Peru in late April 1940. Loaded on the trucks were, in *Billboard*'s own words, "... giant hippo, 'Chester'; llamas; hybrid zebra; two leopards; four zebras; two tigers; one ibex; two Abyssinian asses; and collection of rare birds and monkeys." The animals were only on loan, but except for the hippo "Chester," who went back to Sarasota in early 1944, I have no evidence that any of the other animals were ever returned to Ringling-Barnum.

The fact that the animals were shipped by truck to Peru from New York rather than from Sarasota also explains how Ringling-Barnum hippo cage No. 78 wound up as a prop wagon in 1940. Train lists and photographs taken on the Ringling circus by Gordon Potter later in 1940 show that hippo cage No. 78 was positioned in the backyard and was used to house the alligators and props for Tanit Ikao's "after show." I had wondered why this big cage was relegated to such a task when it had housed "Chester" in 1939. After reading the *afore-said Billboard* reference, it dawned on me that "Chester" had been sent to New York in No. 78 when the season opened. Then, after the Norths loaned her ("Chester" was a female) to Cole, No. 78 no longer had any use in the menagerie and wound up as a backyard prop wagon.

A brief history of wagon No. 78 would be in order. Gordon Potter says it was built in 1924 to house the Indian rhino "Bill," his earlier cage having been destroyed in a fire at Bridgeport quarters around January 1924.

For the first three years of its use, when it transported "Bill," No. 78 had gold block style lettering on its sideboards which read "LARGEST LIVING ARMORED RHINOCEROS IN CAPTIVITY." As far as I know, this was the last time the Ringling show decorated its rhino cage to advertise the occupant, although the hippo cage No. 88 had the "Largest Living..." slogan on its sideboards at least through the 1939 season. From my present records, the chronology for cage No. 78 would appear as follows:

1924-26.	Carried the Great Indian "armored" rhino, "Bill."
1927	(?) Uncertain
c1928-1935	Used for one of the three African black rhinos which the show owned during this period.
1936-38	(?) Uncertain
1939	Used for the Nile hippo, "Chester." A water tank to be added.
1940	Carried "Chester" to New York. Later, it was put in backyard to house Tanit Ikao's props and alligators.
1941-42	Used for the pigmy hippo "Betty Lou."
1943-46	Stored in Sarasota
1947	(?) Uncertain. May have been the rhino cage.
1948	Carried African black rhino "Bobby," and was painted blue with silver trim.
After 1948	No further trace of No. 78, presumed destroyed at Sarasota.

A photo of No. 78 in the backyard during 1940 appears in the May-June 1966 issue of *Bandwagon*, at Page 17. — Richard J. Reynolds

MORE ON TWO SNYDERS SEPT.-OCT. 1967 ISSUE

Bob Taber writes as follows. I read with interest the article in Sept.-Oct. issue concerning the Sells Floto elephants stampeding in Riverside in April, 1908. I was there. Snyder didn't run thru the hotel courtyard, it was Floto.

There are probably elephant historians who would like real facts.

I was then in the 8th grade of school. Our room on the second floor overlooked the circus lot, where some of us had worked before 9 a.m.

About 2 p.m. our attention was called by a large cloud of black smoke covering the tents. The lot was adjoining the Southern Pacific tracks on which the show had arrived.

Across the track was a Standard Oil company plant. The driver of a horse drawn tank wagon while taking on a load of gasoline had an accident causing an explosion and fire. He died. This fire spread to one of the big tanks. A great amount of smoke drifted over the S-F tents. The big top was not open though the side show had started.



Snyder, the tusker elephant, is shown with his trainer Lucia Zora, on the Floto show in 1917.

The elephants frightened by the crackling fire and smoke stampeded. They made a run to the edge of town, overturning chicken houses and other small structures enroute. They were having a feast of oranges when Fred Alispaw and his elephant handlers arrived to round the animals up and return to the lot.

The day has gone down in Riverside's history. In 1958 on the 50th anniversary of the happenings the Riverside press for six Sunday editions ran a detailed story of just what happened.

It goes this way. All elephants, except Floto, quieted down. That animal broke loose the second time, heading

in the opposite direction, toward the center of town. Enroute, Floto chased a Miss Gibbs on the front porch of a home and crushed her against the wall. After that the animal ran thru the courtyard of the world famous Mission Inn.

Several were setting in the yard. Mr. Chapman as told **did not** shoot. He was a very old man and had no gun. It was said at the time he thought it was not place for an elephant and he waved his paper he had been reading at the animal. This angered Floto that threatened Mr. Chapman with her trunk when Barney Shea, fixer with the circus, arrived and took a shot at the animal. The brute then turned ran in the hotel, out the front door of a barber shop, wrecking the doorway. The next stop was across the street, where with the trunk broke the large window in a music store, round the next corner where was a horse and buggy. The buggy was demolished and the horse's leg broken.

A couple of more blocks of running and the animal entered a livery stable. Horses were excited, more buggies demolished.

The fun was over. The stable door was closed.

AVAILABLE BACK ISSUES OF BANDWAGON MAGAZINE

1961	March-April Sept.-Oct.-Nov. December
1962	March-April July-August September-October November-December
1963	January-February March-April May-June July-August September-October November-December
1964	January-February March-April May-June July-August September-October November-December
1965	January-February March-April May-June July-August November-December
1966	All six issues.
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All this time Snyder had been back at the circus lot. Several elephants were brought to town and Floto, Snyder and couple more returned to the show grounds with a well behaved Floto.

The newspapers the following day reported the circus had paid all claims before leaving town.

The elephants did not appear on the program at the night performance. I was there.

Many illustrations were used in connection with the serial telling of the escapade of Floto. One of these shows them being returned to the lot with Floto in the center and Snyder in the lead. Floto was smaller.

Of course many of us kids were across the street as the troublesome Floto came out of the livery stable with peaceful Snyder and the others in charge. I recall Snyder giving Floto a blow with his trunk as if to say "what did you do that for?"

Barnes and Tusko

I enjoyed the article on zebras in your March-April issue.

It reminded me of an experience with Al G. Barnes in the winter of 1927 shortly after the show moved on the winter quarters at Baldwin Park, I think it was.

I went out there one afternoon with a big old Graflex camera and asked Mr. Barnes to pose for a picture. He said he never posed without an animal and we went into the big top, which had been erected on the lot as there were only small buildings then available. He wanted his picture with Ned (Tusko) the big elephant he featured for some years. The bull man in charge told Barnes that Tusko was in a bad humor and that we had better not go near him. So Barnes went to a corral, put a halter on a zebra — and believe it or not — tied the halter rope around his own arm. As I shot the picture the loud click of the camera scared the zebra, who jumped and dragged Barnes to the ground. Several attendants rushed to help me extricate Barnes and he was rushed to the hospital where it was learned that he suffered a broken arm and a dislocation of his arm at the shoulder.

"Damned old fool," said one of the animal men, "as long as he's been around animals and don't know enough not to tie a halter rope on his arm."

I never saw Mr. Barnes after that. The picture came out well, but I seem to have misplaced both the print and the negative. — Eugene Whitmore

Trucks or Rails

In the past issue, William H. Schreiber asked about the size of the

present Beatty-Cole Circus if it were on rails, and how it would compare to the past fifteen car Clyde Beatty Circus.

According to some accounts, the old Beatty circus sent some units overland, not using the train. Performers also took advantage of this option, with some not riding the train. Therefore a strict comparison between these two shows isn't exactly possible.

However, by looking at the 1968 Beatty-Cole Circus certain ways of reframing must be done to put the show on rails. All trailers with sleeping quarters in them would be dropped, which would include four sleepers, plus many staterooms over the fifth wheel of the tractors. No show units would be in the backyard, except, perhaps, a power plant or the cat act.

The sideshow fronts would also have to be reframed. The two sideshow bannerlines, by necessity would be eliminated, and something should replace them. How this should be done would be up to the new owners.

Nevertheless, here goes with a tentative lineup of the railroad cars:

Stock Car No. 1—Eleven elephants.
Stock Car No. 2—Horses, ponies, lead stock, (one half). Stockmen and workingmen's sleeper, (one half).
Sleeper No. 3—Workingmen.
Sleeper No. 4—Performers, bandsmen, and clowns.
Sleeper No. 5—Staterooms for execs.
Flats No. 6-9—Eight trailers of seats loaded with chairs and props.
Flat No. 10—Canvas spool, doniker and power plant.
Flat No. 11—Power plant, stake-driver, and cat act.
Flat No. 12—Side show equipment and bannerline, cookhouse, train generator.
Flat No. 13—Concessions and two pit shows.
Flat No. 14—Poles, lumber, tractors for train pull on.
Flat No. 15—Mechanical dept., office, and water wagon.

This list basically shows the present Beatty-Cole Circus as a fifteen car show, but the old Beatty Circus had a heavier show and presumably a heavier performance, almost making it a seventeen or eighteen car circus.

I hope that other readers comment on this list. With speculation of a new outdoor show, we all hope its a flat car show.—Albert F. House.

In an interview conducted by CHS member Bob Brisendine a few years ago, Floyd King, general agent of the Beatty Circus, remarked that if the Beatty-Cole Circus of 1964 were put on rails it would be in the twenty to twenty-five car class. In view of this rather liberal estimate perhaps Mr. King was thinking of a parade for the hypothetical Beatty-Cole show!

Bill Woodcock's Circus Letterheads

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The Erie Lithograph Co., is credited with naming a number of circuses, because of having litho paper on the shelf, with a given title.

The Erie company had many stock designs of letterpaper, heralds and couriers, illustrations from one show's advertising could often be seen as a part of material used by another show.

A good example of the rehashing of letterhead designs is shown here. The top letterhead is identical to the 1903 Luella Forepaugh Fish Wild West design, except for the name. The 1904 Buckskin Bill paper is printed in bright red, outlined in gold. The three illustrations are in black.

The lower letterhead is printed in blue and gold, with illustrations in blown. The year of the lower sheet may also have been 1904.



Robbins Bros. Circus shown unloading in Pittsfield, Illinois, August 29, 1927. The second cut of flats can be seen behind the cage at the runs. The United States bandwagon is left of the cage and the Great Britain tab at right. A barn in the background is plastered with Robbins paper. Photo from the Woodcock Collection.